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MONDAY NOVEMBER

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liquor drenched, sweat-stained Halloween costumes before
donating them to charity!

THURSDAY

Live Music

THE BIX MIX BOYS THE ARTERY, 9535 JASPER AVE. 7 p.m.
BLAZING VIOLETS BROCK BAR & GRILL, 10030-102 ST.
HEY OCEANI PAWN SHOP, 2ND FL., 10551-82 AVE.
MISTER LUCKY CROWN AND ANCHOR PUB, 15277 CASTLE-
 DOWNS RD. 9:30 p.m.
PETER BELEC RICK'S GRILL, 24 PERRON ST., ST. ALBERT 7 p.m.
ROBIN AND LINDA WILLIAMS FESTIVAL PLACE, 100
 FESTIVAL WAY, SHERWOOD PARK 7:30 p.m.
SARAH SLEAN FESTIVAL PLACE, 100 FESTIVAL WAY,
 SHERWOOD PARK 7:30 p.m.

DJs/Club Nights

CROOKERS EDMONTON EVENT CENTRE, 8882-170 ST. With

Don Rimini, and Shinichi Osawa.

HIGHER LEVEL THURSDAYS LEVEL-2 LOUNGE, 11607
 JASPER AVE.

MIA FELLOW BUDDY'S PUB, 11725B JASPER AVE.

PUNK RAWK BINGO NEW CITY, 10081 JASPER AVE. Doors
 at 9 p.m.

SURELY TEMPLE THURSDAYS TEMPLE, 10030-102 ST.
 Doors at 9 p.m.

THIRSTY THURSDAYS ENCORE CLUB, #116, 957 FIR ST.

URBAN SUBSTANCE THURSDAYS GINGER SKY LOUNGE,
 5505-118 AVE.

FRIDAY

Live Music

BLOOD AND CANDY THE ARTERY, 9535 JASPER AVE. With

Christian Hansen & the Autistics, BrontoScorpio.

DAN MANGAN THE HAVEN, 15120A STONY PLAIN RD.

EMPIRE ASSASSINS BROOKLYN LOUNGE, 9210-34 AVE.

HEADPINS CENTURY CASINO, 13103 FORT RD. Tickets:
 643-4000.

HEADWIND JEXYLL & HYDE PUB, 10209-100 AVE. 9 p.m.

LINDSAY WALKER AND DREW MALCOLM CARROT COM-
 MUNITY ARTS COFFEE HOUSE, 9351-118 AVE. 7:30 p.m.

THE MONSTER MASH PAWN SHOP, 2ND FL., 10551-82
 AVE. With Striker, E-Town Beatdown and Six Guns Over
 Tombstone. 8 p.m.

MOURNING WOOD ON THE ROCKS, 11740 JASPER AVE. 9
 p.m. Info: 482-4767.

PAPER LIONS ARDEN THEATRE, #5 ST. ANNE ST., ST. ALBERT
 Tickets: www.ticketmaster.ca/459-1542.

TILO PAIZ FLYING FIESTA BAND YARBIRD SUITE, #11

TOMMY BANKS WAY Doors at 8 p.m. Tickets: \$20 at door.

YOUNG GALAXY BROXX, 10030-102 ST. With Bend Sinister.

DJs/Club Nights

4 PLAY FRIDAYS ENCORE CLUB, #116 957 FIR ST.

CONNECTED FRIDAYS BANK ULTRA LOUNGE, 10765 JASPER
 AVE. Local house and international guest DJs.

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107
 AVE. Doors at 10 p.m. Info: 414-0233.

DESTROY ROCK & ROLL HALO 10538 JASPER AVE.

DJ DONOVAN NEWCASTLE PUB AND GRILL, 6108-90 AVE.

DJ EDDY TOONFLASH BUDDY'S PUB, 11725B JASPER AVE.

DJ SEXXXY BOOTS BAR, 10242-106 ST.

DJ SHAWNIBIS ON THE ROCKS, 11740 JASPER AVE.

FORBIDDEN FRIDAYS EMPIRE BALLROOM (WEM)

FORMULA FRIDAYS LEVEL-2 LOUNGE, 11607 JASPER AVE.

HIP HOP HALLOWEEN PROHIBITION, 11026 JASPER AVE.

With DJ Shortee and DJ Service. \$10 at door.

I LOVE 80S/CAPITAL CITY BURLESQUE TROUPE NEW
 CITY, 10081 JASPER AVE. \$10 at door.

MIND FUNK FRIDAYS TWILIGHT AFTERHOURS, 10018-105
 ST. Doors at 2 a.m.

RAVE 2 THE GRAVE STARLITE ROOM, 10030-102 ST. With
 Krafty Kuts, Keady, Egyptriox, and guests.

SATURDAY

Live Music

BANDS AS BANDS PAWN SHOP, 2ND FL., 10551-82 AVE. 8
 p.m. Info: www.pawnshoplive.ca.

CALDERA ORLANDO'S PUB, 15163-121 ST. Info: 451-7799.

THE CREEP SHOW/SATURDAY SUCKS HALLOWEEN
 PARTY NEW CITY, 10081 JASPER AVE.

DANGEROUS GUISE BEER HUNTER, 386 ST. ALBERT RD.,
 ST. ALBERT

GABBO HALLOWEEN SHOW 8220-106 AVE. With Sally's
 Krackers, The Dark Sand, and guests. Info: 964-8487.

HALLOWEEN HAVOC AVENUE THEATRE, 9030-118 AVE.

With Savannah, Dead Reckoning, This is War, MVP, and In
 the Midst of a Murder. Tickets: \$15 at door.

METRIC JUBILEE AUDITORIUM, 11455-87 AVE. Doors at 7 p.m.

MISTER LUCKY 1 & 8 GRILL & BAR, 4003-106 ST. 9:30 p.m.

MONSTER MASH-UP HALLOWEEN PARTY THE ARTERY,
 9535 JASPER AVE. With The Secretaries, Louchallers,
 mmmBerta, Me & Mrs. Smith. Info: www.theartery.ca.

MOURNING WOOD ON THE ROCKS, 11740 JASPER AVE. 8
 p.m. Info: 482-4767.

PO' GIRL QUEEN ALEX HALL, 10425 UNIVERSITY AVE. 7 p.m.

REVEREND KILL RENDEZVOUS PUB, 10108-149 ST. With
 Kryosphere, Helgning, and 1900.

STEVE FISHER AND BOB EVANS BLUE CHAIR CAFÉ,
 9624-76 AVE. 8 p.m.

TRIO TARANA + 1 YARBIRD SUITE, #11 TOMMY BANKS
 WAY Doors at 8 p.m.

DJs/Club Nights

ANIMAX HOUSE HALLOWEEN PARTY PROHIBITION,
 11026 JASPER AVE. With guests. \$10 at door.

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107
 AVE. Doors at 10 p.m. Info: 414-0233.

DJ HOT PHILLY RED STAR, 10538 JASPER AVE.

DJ SEXXXY BOOTS BAR, 10242-106 ST.

DJ SHERI NEWCASTLE PUB AND GRILL, 6108-90 AVE.

MENACE SESSIONS BLACK DOG, 10425 WHYTE AVE.

SO SWEET SATURDAYS ENCORE CLUB, #116 957-FIR ST.

With DJ Love Jones.

SUNDAY

Live Music

CELTIC MUSIC SESSION DEVAENEY'S IRISH PUB, 9013-88
 AVE. Hosted by Ken-Lynn Zwicker. Doors at 4 p.m.

DANYLUK & CARD TRANSALTA ARTS BARN, 10330-84 AVE.

DON BERNER BLUE PEAR, 10643-123 ST. Show at 6:30 p.m.

SAINTS OF GOD CONCORDIA COLLEGE, 7128 ADA BLVD.

Info: 479-9313.

SLOW BURN BLUES ON WHYTE, 10329 WHYTE AVE.

DJs/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

MONDAY

Live Music

MARIANAS TRENCH EDMONTON EVENT CENTRE, 8882-170
 ST. Doors at 7:30 p.m. Info: www.ticketmaster.ca/451-8000.

DJs/Club Nights

DJ RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

ECLECTIC NONSENSE BLACK DOG, 10425 WHYTE AVE.

METAL MONDAYS LIKWID LOUNGE, 10081 JASPER AVE.

TUESDAY

Live Music

DON BERNER CONCERT YARBIRD SUITE, #11 TOMMY
 BANKS WAY 7:30 p.m.

LIVE ACOUSTIC THE HAT, 10251 JASPER AVE. Doors at 9 p.m.

DJs/Club Nights

DJ ARROWCHASER BUDDY'S PUB, 11725B JASPER AVE.

DJ HOT PHILLY RED STAR, 10538 JASPER AVE.

DJ XADLIN & JAE MAZE CROWN PUB, 10709-109 ST. 10 p.m.

WEDNESDAY

Live Music

AUDREY OCHOA COPPER POT, #101 9707-110 ST. 6 p.m.

ERNEST BIRSS AND MERRILL TANNER MCDOWGALL
 UNITED CHURCH, 10025-101 ST. Show at 12:10 p.m.

MARIANAS TRENCH EDMONTON EVENT CENTRE, 8882-170
 ST. Tickets: www.ticketmaster.ca.

ONE HUNDRED DOLLARS BLACK DOG, 10425 WHYTE AVE.

DJs/Club Nights

BEAT PARTY WEDNESDAYS STOLLY'S, #201, 10368
 WHYTE AVE.

RETROACTIVE RADIO BLACK DOG, 10425 WHYTE AVE.

TREHSAUS WEDNESDAYS THE COMMON, 10124-124 ST.

WILD STYLE WEDNESDAYS BROXX, 10030-102 ST.

Ongoing

Live Music

ALFIE ZAPPA COSTA JEFFREYS CAFÉ & WINE BAR, 9640-
 142 ST. NOV 4-5 Tickets: \$35. Info: www.jeffreyscafe.com.

ANDREW "JR. BOY" JONES BLUES ON WHYTE, 10329
 WHYTE AVE. NOV 2-6

JAZZ & SHIRAZ WEDNESDAYS RED PIANO CAJUN BISTRO
 & DUELING PIANO BAR (WEM)

THE LOREN BURNSTICK BAND WHISTLE STOP LOUNGE,
 12416-132 AVE. OCT 30-31 9 p.m.

MICHAEL CHARLES BLUES ON WHYTE, 10329 WHYTE AVE.
 OCT 26-31

TOP TEN SHOW & REVUE YELLOWHEAD CASINO, 12464-
 153 ST. OCT 30-31 Info: 424-9467.

V.I.P. CASINO EDMONTON, 7055 ARGYLE RD. OCT 30-31 Info:
 463-9467.

OPEN STAGE

THURSDAY

COAST TO COAST PUB AND GRILL 552 CALGARY TR. Doors
 at 7 p.m.

DUELING PIANO SHOWS IVORY CLUB, 10304-111 ST. Every
 Thu 8 p.m., Fri & Sat 9 p.m.

HERE COME THE ZOOMERS CARROT COMMUNITY ARTS
 COFFEE HOUSE, 9351-118 AVE. 1 p.m. Info: 752-4867.

J&R GRILL & BAR 4003-106 ST. Doors at 9 p.m.

LB'S PUB #110, 23 AKINS DR. ST. ALBERT Doors at 9 p.m.

NAKED CYBER CAFE 10354 JASPER AVE. 8 p.m.

FRIDAY

COAST TO COAST PUB AND GRILL 552 CALGARY TR. Doors
 at 9 p.m.

DUELING PIANO SHOWS IVORY CLUB, 10304-111 ST. Every
 Thu 8 p.m., Fri & Sat 9 p.m.

SAUNDERS

BLUES ON WHYTE 10329 WHYTE AVE. Doors at 4 p.m.

CARROT ARTS COFFEE HOUSE 9351-118 AVE. Music and
 poetry open mic. Doors at 7 p.m.

COAST TO COAST PUB AND GRILL 552 CALGARY TR. Doors
 at 9 p.m.

DUELING PIANO SHOWS IVORY CLUB, 10304-111 ST. Every
 Thu 8 p.m., Fri & Sat 9 p.m.

LB'S PUB #110, 23 AKINS DR. ST. ALBERT Doors at 4:30 p.m.

MORANGO'S TEK CAFE 10118-79 ST. Doors at 7 p.m.

SATURDAY

BLUES ON WHYTE 10329 WHYTE AVE. Doors at 4 p.m.

CARROT ARTS COFFEE HOUSE 9351-118 AVE. Music and
 poetry open mic. Doors at 7 p.m.

COAST TO COAST PUB AND GRILL 552 CALGARY TR. Doors
 at 9 p.m.

DUELING PIANO SHOWS IVORY CLUB, 10304-111 ST. Every
 Thu 8 p.m., Fri & Sat 9 p.m.

LB'S PUB #110, 23 AKINS DR. ST. ALBERT Doors at 4:30 p.m.

MORANGO'S TEK CAFE 10118-79 ST. Doors at 7 p.m.

SUNDAY

BEER HUNTER 386 ST. ALBERT RD. ST. ALBERT
EDDIE SHORTS 10713-124 ST. Doors at 9 p.m.

HOODIGAN PUB 10704-124 ST. Doors at 7:30 p.m.

LILBERT'S 7601-115 ST. Doors at 7 p.m.

LIKWID LOUNGE 10081 JASPER AVE. Doors at 9 p.m.

NEW CITY 10081 JASPER AVE. Doors at 9 p.m.

NEWCASTLE PUB & GRILL 6108-90 AVE. Doors at 3 p.m.

O'BYRNE'S IRISH PUB 10616 WHYTE AVE. Doors at 9 p.m.

ORLANDO'S 242, 1509-127 ST. Doors at 3 p.m.

SONGWRITERS STAGE HYDEAWAY ALL AGES ART SPACE,
 10209-100 AVE. 7 p.m.

MONDAY

DEVAENEY'S IRISH PUB 9013-88 AVE. Doors at 8 p.m.

IVORY CLUB 10304-111 ST. Doors at 8 p.m.

ROSE BOWL 10111-107 ST. Doors at 9 p.m.

TUESDAY

THE DRUID 11606 JASPER AVE. Doors at 9 p.m.

LB'S PUB #110, 23 AKINS DR. ST. ALBERT Doors at 9 p.m.

SIDELINER'S PUB 11018-112 ST. Doors at 8 p.m.

SPORTSMAN'S LOUNGE 870-50 ST. Doors at 8 p.m.

STEEPS OLD GLENORA 12411 STONY PLAIN RD. Doors at
 7:30 p.m.

WEDNESDAY

EDDIE SHORTS 10713-124 ST. Doors at 9 p.m.

HAVEN SOCIAL CLUB 15120A STONY PLAIN RD. 7:30 p.m.

HOODIGAN PUB 10704-124 ST. Doors at 7:30 p.m.

LITTLE FLOWER OPEN STAGE FIDDLER'S ROOST, 8906-99
 ST. Doors at 8 p.m.

PLEASANTVIEW COMMUNITY HALL 10860-57 AVE.
 Acoustic bluesgrass only. Doors at 7:30 p.m.

SECOND CLUB 10236-102 ST. Doors at 8 p.m.

WUNDERBAR HOFBRAUHAUS 8120-101 ST.

WEDNESDAY NOVEMBER 4 REGGAE PARTY DUECHO

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 CURRY CHICKEN ROTI + VEGETABLE CURRY ROTI
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 your gruesome guide to halloween mayhem

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SEEN IT LIVE • GREAT GIGS YOU MISSED LAST WEEK



Or, As Americans Pronounce It, "Arout" | Aroot Bazaar kicked some major gypsy ass at "OR WHAT?!" at The Artery last week. The event showcased the range of artistry living in the City Market Apartments within the context of inner-city life — as always, being pushed to the edges. PHOTO BY FISH GRIWKOWSKY

MOVIE REVIEW • AUTEURIST FOLLY • BY PAUL MATWYCHUK | 622 words

The Limits Of My Patience

JIM JARMUSCH STUMBLES IN A BIG WAY WITH THE TOO-COOL-FOR-SCHOOL THRILLER *THE LIMITS OF CONTROL*

THE LIMITS OF CONTROL

Directed by Jim Jarmusch. Starring Isaach de Bankolé, Tilda Swinton, John Hurt, Gael García Bernal, Bill Murray, Metro Cinema (Zeidler Hall, The Citadel). Oct. 29, 31, Nov. 1-3. ★☆☆☆☆

Is it possible for a director to become too cool? Does there come a point in certain directors' careers — I'm thinking of guys like Wim Wenders, or Wong Kar-Wai, or Hal Hartley — filmmakers whose easy access to the coolest, most glamorous international actors and the hippest, most cutting-edge musicians actually seems to be working against them. Acclaimed directors, beware: if you ever find yourself in a sun-baked desert with cinematographer Christopher Doyle, shooting a script that's fewer than 40 pages long, if your cast includes Gael García Bernal, Samantha Morton, Martin Donovan, or a famous indie musician making their acting debut, get a hold of yourself: you're trapped in a cool-movie bubble, and if you're not careful, you'll suffocate in there.

These thoughts were prompted by *The Limits of Control*, the utterly confounding new film from white-haired auteur Jim Jarmusch, whose oeuvre includes such arthouse faves as *Stranger Than Paradise*, *Dead Man*, and *Broken Flowers*. True, Jarmusch's movies have always thrived on a degree of deadpan inscrutability, but this is ridiculous. You know those espionage thrillers where one spy says, like, "The eagles plays cards at sunrise," and the other spy says, "The jackal sets fire to the castle"? *The Limits of Control* is like



Stranger In Paradise | Isaach de Bankolé strolls through Seville — and looks fantastic while doing so — in *The Limits of Control*. PHOTO BY TERESA ISASHI-ASAMENDI

a spy movie where the dialogue is all codephrases.

Not that there's much dialogue to decode: the nameless hero (played by the outrageously handsome, facially immobile Isaach de Bankolé) barely ever speaks. He's some kind of bagman/assassin who's come to Spain on some kind of vague, apparently quasi-illegal assignment that requires him to make contact with a series of flamboyantly dressed strangers in an outdoor café. (Tilda Swinton, who shows up wearing a white wig and a matching cowboy hat, demonstrates the dangers of letting actors pick out

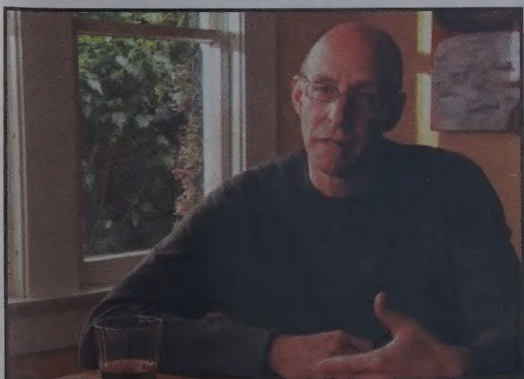
their own costumes.) He gives them a matchbox full of diamonds; they give him a different matchbox in return. Inside the matchbox is a piece of paper with coded instructions written on it; he glances briefly at the paper, then eats it. After a couple of days wandering the city, visiting art galleries, and practising tai chi, he meets another stranger and the routine — as well as key pieces of dialogue — repeats itself.

How do all these people fit together? Why do these meetings have been conducted in this curiously formal way? And what's up with that na-

ked woman (Paz de la Huerta) who keeps appearing in de Bankolé's hotel room? Jarmusch deliberately won't tell us; it's as if he wanted to strip the thriller genre down to its most basic elements — no plot, just MacGuffin.

That might sound like an intriguing concept in theory, and even in execution, it's fun for a while simply to watch de Bankolé wearing a fantastic, shiny blue suit, exploring Seville, and walking in and out of a bunch of architecturally arresting buildings. But let's be real: a little of this goes a very long way. I imagine everyone will have a different threshold for

how long this pattern will continue to be interesting. For some, it will be 30 seconds, tops. Others may last half an hour. Me, I went about 10 minutes before I started fidgeting. But I think I'm on safe ground when I say that it is the rare moviegoer who will have the patience to put up with *The Limits of Control*'s full 116-minute running time. True, there's an amusing Bill Murray cameo at the end of the movie if you stick around, but if it's amusing Bill Murray cameos you're looking for ... well, there's another movie currently in theatres that I think you'll be much happier with.



Omnivore On The Floor | *The Omnivore's Dilemma* author Michael Pollan is one of several voices raising alarm bells about the food industry in *Food Inc.* PHOTO COURTESY OF PARTICIPANT MEDIA

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

INDIGESTIBLE!

Food Inc.

DIRECTOR | Robert Kenner

Comedian Bill Maher is fond of contemptuously observing that America has millions of fat poor people — his implication being that the poor are just too lazy and sloppy to get in shape. But the truth of the matter, as Robert Kenner (along with pundits Michael Pollan and Eric Schlosser) reveals in this muckraking documentary is that the food industry has actually made it logistically difficult and prohibitively expensive for most people to avoid unhealthy, high-fat, corporately produced food. *Food Inc.*'s images will put you off your dinner — but maybe that's a good thing.

IMMORTAL!

Wings of Desire

CAST | Bruno Ganz, Solveig Dommartin

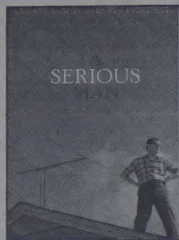
Wim Wenders has kind of lost his way as a director, but he was definitely on top of his game in 1987 when he was making *Wings of Desire*, his unlikely blend of New Age "angels are everywhere" whimsy and dour, grouchy German poetry. It's still one of the most visually ravishing fantasy films ever made, with a glorious mid-film switch from black-and-white to colour that recalls *The Wizard of Oz*, and those visuals are beautifully preserved in this new Criterion edition of the film, complete with an affectionate audio commentary by Wenders and Peter Falk.

IRASCIBLE!

G.I. Joe: The Rise of Cobra

CAST | Channing Tatum, Joseph Gordon-Levitt

The Dictator is definitely *not* recommending this awful, infantile movie, which represents screenwriting at its laziest and filmmaking at its CGI-enhanced worst. But it's worth a mention because of a mini-controversy arising from its unusually early appearance on DVD — just 88 days after its theatrical release instead of the industry average of 129. The members of the National Association of Theatre Owners are "ballistic," says NATO president John Fithian, making them perhaps the only people on the planet feeling any emotion about this movie whatsoever.

**A Serious Man**

Nightly @ 7:00 & 9:15pm

SAT & SUN
MATINEES @ 2:00pm

RATED: 14A

**Cairo Time**

Nightly @ 6:50 & 9:00pm

SAT & SUN
MATINEES @ 2:30pm

RATED: PG

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HILARIOUS,
INTELLIGENT, AND HEARTBREAKING."**

— Anne Brodie, *Metro Canada*

"A FLAT-OUT FANTASTIC FILM!"

— Amy Nicholson, *Boxoffice Magazine*

**"A LIGHT-HEARTED AND HIGHLY
ENTERTAINING ANTIDOTE
TO POMPUS LARGE SCALE MOVIES ABOUT IRAQ OR AFGHANISTAN."**

— Mike Goodridge, *Screen Daily*

GEORGE CLOONEY JEFF BRIDGES EWAN MCGREGOR KEVIN SPACEY AND GOAT

THE MEN WHO STARE AT GOATS
NO COATS, NO GLORY.

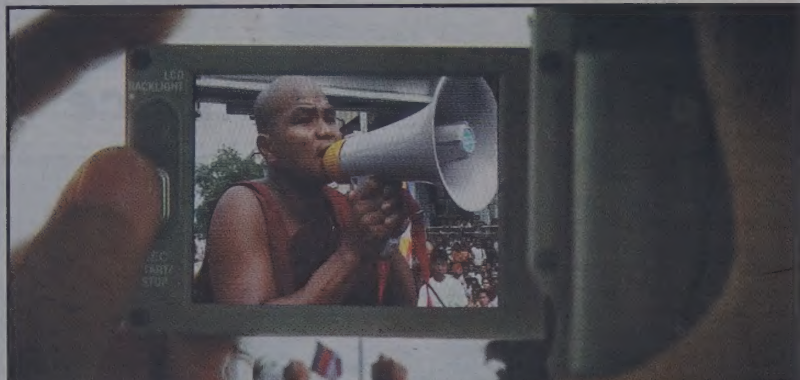
MAPLE PICTURES AND PRODUCTIONS PRESENT A CLOONEY BRIDGES MCGREGOR SPACEY AND GOAT FILM A FILM BY JOHN DAHLBOM
THE MEN WHO STARE AT GOATS CASTING BY JENNIFER LEE COSTUME DESIGNER JENNIFER LEE MUSIC BY JEFFREY M. TRAVIS EDITOR JEFFREY M. TRAVIS
EXECUTIVE PRODUCERS JEFFREY M. TRAVIS PRODUCED BY JEFFREY M. TRAVIS WRITTEN BY JEFFREY M. TRAVIS DIRECTED BY JOHN DAHLBOM
CASTING BY JENNIFER LEE COSTUME DESIGNER JENNIFER LEE MUSIC BY JEFFREY M. TRAVIS EDITOR JEFFREY M. TRAVIS
EXECUTIVE PRODUCERS JEFFREY M. TRAVIS PRODUCED BY JEFFREY M. TRAVIS WRITTEN BY JEFFREY M. TRAVIS DIRECTED BY JOHN DAHLBOM

WWW.MAPLEPICTURES.COM • WWW.THEMENWHOSTAREATGOATSMOVIE.COM

IN THEATRES FRIDAY, NOVEMBER 6TH!

MOVIE REVIEW • DOCUMENTARY • BY LUKE DE SMET | 561 words

Mission From Burma



Last Night A VJ Saved My Life | Journalism doesn't get more dangerous (or powerful) than the clandestine video footage included in *Burma VJ*. PHOTO COURTESY OF OSCILLOSCOPE LABORATORIES

BURMA VJ EXPLAINS HOW GUERRILLA JOURNALISTS WITH HANDHELD CAMERAS ALERTED THE WORLD TO ANTI-DEMOCRATIC BRUTALITY

BURMA VJ

Directed by Anders Østergaard, Metro Cinema (Zeitler Hall, The Citadel), Fri-Tue, Oct 30-Nov 3.

★★★★☆

In late September of 2007, tens of thousands of people, led by thousands of monks, took to the streets of Rangoon, Burma (or Yangon, Myanmar, depending on who you listen to) to protest the country's ruling military junta, one of the world's worst dictatorships. Of course, you probably already know about this, as well as the brutal crackdown that followed, as it was pretty big news and raised the ire of both George W. Bush and Ban Ki-moon. Danish filmmaker Anders Østergaard's *Burma VJ* (short for "video journalist") recounts much of those harrowing events, being

comprised largely of the same footage we saw on the news; but perhaps more importantly, it's also the story of how that footage ever came to see the light of day.

Burma is a notoriously closed country, and the ruling junta effectively banned all foreign journalists and cut off most Internet access upon the start of the protests. That the world ever learned of the events is due almost entirely to small groups of Burmese guerrilla journalists. The central figure of *Burma VJ* is a man whose face we never see, and whom we know by the moniker "Joshua" so as to protect his identity and his ongoing operations within Burma. Joshua is part of the Democratic Voice of Burma, a small media group which operates in exile from Denmark and seeks to counteract the effects of a tightly censored domestic media. The video clips of government brutality that were broadcast internationally were the result of Joshua and his team putting their

lives and freedom in jeopardy, taking to the streets with handheld cameras hidden by bags and clothing.

Unlike most politically motivated documentaries these days, Østergaard never seems to present his film as a rallying cry or presumes it to be an essential medium to spread the word. *Burma VJ*, after all, is about how this task is already being accomplished by Joshua and his team, not through a film being circulated around festivals and screened in art-houses, but rather through headline stories on CNN and the BBC. The images captured by the Democratic Voice of Burma may have literally affected the course of Burmese history — or at the very least alerted the world (and the Burmese people themselves) to the dire situation within the country.

This film, in many ways, is much simpler than all that, often playing best as the personal story of a journalist whose seemingly futile project became something genuinely important. While the smuggled footage is rightfully front and centre, the re-enacted scenes of Joshua cycling through images of the protests, re-winding footage and zooming in on faces, effectively establish his personal connection to the grandeur of the political narrative.

Likewise, though we may react viscerally to footage of police beatings, Joshua's narration, in one scene describing how he cried upon seeing the barely identifiable, blurred picture of imprisoned democratic leader Aung San Suu Kyi as she watched the marching monks pass by the gates of her "home" (she has been under house arrest for well over a decade and hadn't been seen by the public for years) adds genuine power to the images we may not have otherwise noticed.

The overall effect may not have the same sweeping political impact of these images while on CNN, but for your own personal edification, this thoughtful, touching film is just as important.

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MOVIE REVIEW • **BIOPIC** • BY MARI SASANO | 445 words

Who Wants To See *Amelia*, Nair?

NOT US — MIRA NAIR
TURNS AMELIA EARHART'S
ADVENTUROUS LIFE INTO A
GLOSSY, PERFUNCTORY BORE

AMELIA

Directed by Mira Nair. Starring Hilary Swank, Richard Gere, Ewan McGregor. Now playing.

★☆☆☆

Hilary Swank is in a period drama, and you know what that means: someone is desperate for an Oscar nomination. This time, it's Mira Nair, a wildly inconsistent director who has come close to greatness a few times (*Mississippi Masala*, *Monsoon Wedding*) but so far an Academy nod has eluded her. With the *Amelia* Earhart biopic *Amelia*, she teams up with two-time Oscar winner Swank to tell one of America's most beloved stories — looks like a shoo-in. But it's not.

Quite frankly, *Amelia* tries to cover too much ground. It's frenetic, in a bad way: there is so much exposition that we never really get close to Earhart as a person, and the structure doesn't help matters. The film opens on a Miami runway as Miss Earhart flies off on her ill-fated circumnavigation excursion, then we jump back

and forth filling in details of her aviation conquests (two trans-Atlantic flights, one flying race) as well as her marriage to George Putnam (Richard Gere), which is complicated by an affair with Gene Vidal (Ewan McGregor).

Unfortunately, every flight she takes goes more or less the same way: a man tells her that women aren't capable of doing it, she sets her jaw and does it anyway. Her husband worries, lovingly. Gene Vidal worries, lustfully. She has a technical problem en route, solves it with steely determination, and lands to much celebration. Then she makes a quip to her husband that proves what a headstrong Kansas firecracker she is; rinse, repeat. It becomes rather mechanical.

It's a pity, because Swank is perfectly cast, with her big, horsey teeth and lanky frame — she can even make a leather flight suit look good! But her dialogue often consists of little more than inspirational platitudes that sound ripped from her newsreels and public speeches. And since we have so little time for actual character development, any interior life is reduced to poetic voiceover which sounds like so much hokey,



Boys Don't Fly | Okay, they do, but with nowhere near as much panache as Hilary Swank in *Amelia*. PHOTO COURTESY OF 20TH CENTURY FOX

unlike the folksy down-home image that Nair takes pains to reproduce.

Swank, Gere, McGregor, and the wonderful Christopher Eccleston (as the alcoholic celestial navigator Fred Noonan) feel like passengers on a whirlwind tour. A story as rich in

adventure as Earhart's is not served well by montages and shorthand. There are moments presented at a human pace: a brief flight with Eleanor Roosevelt — played by Cherry Jones, no less! — starts out promisingly, but it's over too soon.

Swank's *Amelia* complains that she feels like she's being jumped through hoops to shill luggage, clothing, and herself, ultimately to fund her rather expensive hobby. *Amelia* the film feels just as much like a sell. Don't buy it.

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KENNETH TURAN, LOS ANGELES TIMES

"RICH, SENSUOUS, INSPIRING, AUDREY TAUTOU REMINDS ME OF AUDREY HEPBURN, CAPTIVATING IN EVERY FRAME."

THELMA ADAMS, US WEEKLY

"AUDREY TAUTOU IS AMAZING."

ROGER EBERT, CHICAGO SUN-TIMES

AUDREY TAUTOU
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Coco Puffery



The Haute Chick | Audrey Tautou redefines 20th-century fashion (or at least she does after the movie is over) in *Coco Avant Chanel*. PHOTO COURTESY OF SONY PICTURES CLASSICS

COCO AVANT CHANEL TELLS YOU EVERYTHING ABOUT THE STYLE ICON'S LIFE ... EXCEPT HER CAREER AS A FASHION DESIGNER

COCO AVANT CHANEL

Directed by Anne Fontaine. Starring Audrey Tautou, Benoît Poelvoorde, Alessandro Nivola. Opens Fri, Oct 30.

★★★☆☆

Coco Avant Chanel belongs to a small movie subgenre that I'm going to call the "priorpic" (at least that's what I'll call it until I figure out something catchier): biopics that restrict themselves to their subjects' early years, before they did all the things that made them famous. And so, just as *Backbeat* told us about the early days of The Beatles when they were still playing shows in Germany, and *The Motorcycle Diaries* told us about the youthful adventures of Che Guevara, *Coco Avant Chanel* tells us the story

of fashion icon Coco Chanel — and ends just as she's opening up her first successful hat store in Paris.

After a brief prologue showing Chanel's dreary childhood growing up in an orphanage, we meet her as a young woman (now played by Audrey Tautou), scraping out a career as a nightclub singer with her sister Adrienne (Marie Gillain). Already, there's a striking contrast between Chanel's dour personality and this frivolous world — she wants to be a success, but refuses to flirt with men in order to achieve it, and that tension between her independent spirit and her unavoidable dependence on male financial support will play out throughout her early life.

For instance, she soon attracts the attention of wealthy industrialist Étienne Balsan (Benoît Poelvoorde), and cajoles him into allowing her to live in his country house. She lives there as his sometime lover,

required, humiliatingly, to eat with the servants and stay out of sight from his "proper" guests. But her strikingly modern sense of style — simple, comfortable clothes, free of unnecessary adornments, set off by masculine cuffs, collars, jackets, and blazers — soon caught their attention anyway, and although it took a while for Chanel to become interested in fashion as a career, it's clear that her philosophy of style, not her way with a cabaret song, was always her great creative gift.

The exemplar of female independence who lived for years as a wealthy man's "kept woman"; the practical, sensible thinker who thrived in one of the world's most superficial industries — Coco Chanel was a woman full of fascinating contradictions, and Audrey Tautou sets aside all of her abundant gamine charms to reflect Chanel's often prickly personality. (The closing image, a flash-forward to Chanel at an ultra-glamorous fashion show, sternly inspecting each of the willowy models filing past her, then disdainfully absorbing the adulation of the crowd while sitting on a staircase, is particularly evocative. Has there even been a fashion designer less flamboyant than Coco Chanel?)

But *Coco Avant Chanel* is much less successful than its subject at breaking with tradition; despite its unusual decision to cut off its story early, "priorpic"-style, it still doesn't amount to much more than another well-made, handsome-looking, slightly dull biopic tailor-made for awards season. One big problem is that the romance between Chanel and her lover Boy Capel (Alessandro Nivola) — whose sudden death in a car crash was the tragedy of Chanel's life — never gets hotter than a low simmer. As movies about pioneering women go, *Coco Avant Chanel* is better than *Amelia*, but as Audrey Tautou vehicles go, I still prefer *Amélie*.

Fangs For Your Help



People Tell Me I Kind Of Look Like Nosferatu | John C. Reilly is the bloodsucking owner of a travelling freak show in *Cirque du Freak: The Vampire's Assistant*. PHOTO COURTESY OF UNIVERSAL PICTURES

WHO WOULD HAVE THOUGHT BECOMING THE VAMPIRE'S ASSISTANT WOULD TEACH YOU SO MANY LIFE LESSONS?

CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT

Directed by Peter Weitz. Starring John C. Reilly, Chris Massoglia, Chris Hutcherson. Now playing.

★★★☆☆

In watching the first of what may be many instalments of the movie adaptation of the *Cirque du Freak* book series by Darren Shan, I learned that:

- (a) being different is normal
 - (b) sometimes your friends change and that change isn't always for the better
 - (c) you should always do what's right.
- So, your basic trifecta of tween-calm truisms. But if you're going to review the tenets of the coming-of-age genre, or help a young 'un take them in for the first time, you could

lonely, slightly bitter, but ultimately gracious vaudeville vampire. Trying to live a quiet life after years of war with the Vampeneze — vampires who have yet to convert to a more pacifist, less corpse-ridden way of life — he tours with the oldest underground freak show, *Cirque Du Freak*.

In wander Darren (Chris Massoglia) and his troubled best friend Steve (Chris Hutcherson). Living in a town where everyone wears pastel, Darren's dread of his perfect future (which his father succinctly describes as "College, job, family!") is enough to convince Darren to attend the freak show with Steve.

With a high aptitude for nastiness, Steve gets himself into some supernatural trouble and Darren goes to Crepsley to bail him out. In exchange for saving Steve's life, Darren must become a vampire himself. Now there's some blah-blah about destiny here, but what's for sure is

THE FILM'S MOST DEMANDING ROLE IS THE VAMPIRE HIMSELF, IF FOR NO OTHER REASON THAT IT'S NEARLY IMPOSSIBLE TO BE SCARY WITH SPRIGS OF STRAWBERRY SUNSHINE CURLS BOUNCING ATOP ONE'S HEAD.

do far worse than *The Vampire's Assistant*. It's campy, innocent, and, despite a few soft spots here and there, you'll get sucked in. (Dang, no pun intended.)

To its credit, there is only, like, one "being a vampire sucks"-related wisecrack in the film, which shows a certain amount of restraint on behalf of director and co-adaptor Peter Weitz. The story may be fun, fantastic, and freak-filled, but Weitz and cast are not there to belittle the series — they're here to bring the freaks to life.

The most demanding role, by a long shot, is the vampire himself, Larten Crepsley (John C. Reilly), if for no other reason than it's nearly impossible to be scary with sprigs of strawberry sunshine curls bouncing atop one's head. Yet, in perhaps one of the greatest shows of acting prowess this year, Reilly actually owns those curls, becoming this

Darren and Steve are now locked into a Lex Luthor-Superman type relationship. However, Steve makes a pretty annoying archness. His shitty life is supposed to be just cause for his shitty attitude, but Hutcherson doesn't give the character much depth and instead of sympathy you kinda just wanna squish him under your shoe.

But really, the plot doesn't matter. What matters is this curious world that Darren is forced to discover. Each new friend is remarkable and each new experience a marvel (even if it's just chores), because the world of *Cirque du Freak* is magical.

Obviously, this is a kids' film, but if you go with a niece or nephew, your son or your daughter, or even a friend when you're in a goofy mood, you'll have a laugh while being reminded of some basic life lessons. So feel free to get your freak on.

AUDREY TAUTOU
BENOÎT POELVOORDE
MARIE GILLAIN

ALESSANDRO NIVOLA
EMMANUELLE DEVOS

COCO AVANT CHANEL

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MOVIE GUIDE • WHAT'S PLAYING IN THE THEATRES



Saw Festival | Reality TV star Tenedra Howard celebrates Halloween in *Saw VI*. PHOTO BY STEVE WILKIE

OPENING THIS WEEK

ANGEL FACE

Robert Mitchum, Jean Simmons, and Herbert Marshall star in *Laura* director Otto Preminger's 1952 film noir about an ambulance

driver who becomes fascinated by a deceptively sweet-looking young socialite. *Royal Alberta Museum*: Mon, Nov 2 (8pm)

BURMA VI

Director Anders Østergaard's documen-

tary about the 2007 democratic uprising in Myanmar, consisting largely of handheld footage of police repression smuggled out of the country at great risk by democratic protesters. *Metro Cinema*: Fri-Wed, Oct 30-Nov 3 (7pm)

COCO AVANT CHANEL

Audrey Tautou, Benoît Poelvoorde, Alessandro Nivola, and Emmanuelle Devos star in *The Girl From Monaco* director Anne Fontaine's biopic following the early life of future fashion designer Coco Chanel. In French with English subtitles.

THE LIMITS OF CONTROL

Isaach de Bankolé, Tilda Swinton, Paz de la Huerta, John Hurt, and Bill Murray star in *Broken Flowers* director Jim Jarmusch's stylish drama following a bagman/hired assassin through a series of enigmatic encounters in Seville, Spain. *Metro Cinema*: Oct 29, 31, Nov 1-3 (Thu @ 7 and 9pm; Sat, Mon, Tue, Wed @ 9pm)

MICHAEL JACKSON'S THIS IS IT

Kenny Ortega (*High School Musical*) directs this backstage documentary, which shows Michael Jackson in the weeks before his death as he creates, develops, and rehearses the stage show for the "This Is It" series of concerts to be held in London, England.

ALSO PLAYING

ASTRO BOY

This computer-animated film clearly hopes to translate the appeal of Osamu Tezuka's Japanese manga and TV series to North America. But it's too sloppily written to appeal to adults and too confusing for kids.

★ ★ ★ ★ ★

PARANORMAL ACTIVITY

This *Blair Witch Project*-style chiller, shot on home video for a reported \$15,000, definitely knows how to make an audience jump. And kudos to writer/director Oren Peli for making expert use of offscreen space to generate

tension. But in the end, the film still lacks that lingering sense of dread that the best ghost stories generate.

★ ★ ★ ★ ★

A SERIOUS MAN

The latest film from the Coen brothers — a comedy about the unraveling personal and professional lives of a Jewish physics professor in 1967 Minnesota — is as impeccably crafted as the rest of their work. But their default tone of baffle-the-audience deadpan humour is starting to get a little tiresome.

★ ★ ★ ★ ★

WHERE THE WILD THINGS ARE

Spike Jonze's adaptation of Maurice Sendak's beloved children's book is beautifully, sensitively made — although it probably plays better to a slightly older audience than the book did. James Gandolfini is brilliantly voicecast as a monster with anger-management issues.

★ ★ ★ ★ ★

SHOWTIMES OCTOBER 30-NOVEMBER 6, 2009

GARNEAU		SAW VI		ASTRO BOY		LAW ABIDING CITIZEN		CINEMA CITY MOVIES 12	
8712-109 STREET • 433-0728		Nightly 9:10. Brat violence, gory scenes, gory violence.		Fri-Thurs 1:15, 3:30, 6:45, 9:25.		Fri-Thurs 3:30, 6:55, 9:35; Sat/Sun 1:05, 3:30, 6:55, 9:35. Brat violence.		130 AVENUE & 50 STREET • 477-9779	
COCO BEFORE CHANEL		MICHAEL JACKSON'S THIS IS IT		CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT		CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT		ALADIN (HINDI W/E.S.T.)	
Nightly 7:00, 9:30; Sat & Sun matinees 2:00. Sexually suggestive scenes.		Nightly 7:00, 9:30; matinees Sat & Sun 1:00, 3:20.		Fri-Thurs 1:30, 5:00, 7:45, 10:10. Not recommended for young children, violence, frightening scenes.		Fri-Thurs 4:10, 6:45, 9:10; Sat/Sun 1:40, 4:10, 6:45, 9:10.		Fri-Thurs 1:05, 4:40, 6:55, 9:55.	
PRINCESS		WETASKIWIN CINEMA 4 PLEX		WHERE THE WILD THINGS ARE		WHERE THE WILD THINGS ARE		LONDON DREAMS (HINDI W/E.S.T.)	
10337-82 AVENUE • 433-0728		3840-54 Woodview • 523-3722		Fri-Thurs 12:30, 3:20, 6:35, 9:20. Not recommended for young children.		Fri-Thurs 12:30, 3:20, 6:35, 9:20. Not recommended for young children.		Fri-Thurs 1:00, 4:00, 7:00, 10:00.	
A SERIOUS MAN		WHERE THE WILD THINGS ARE		THE STEPFATHER		THE STEPFATHER		BRIGHT STAR	
Nightly 7:00, 9:15; Sat & Sun matinees 2:00.		Nightly 7:05, 9:15; matinees Sat & Sun 1:05, 3:15. Not recommended for young children.		Fri-Thurs 2:00, 4:30, 7:40, 10:25; Wed 4:30, 7:40, 10:25. Star & Studios Screening Wed 1:30. Violence.		Fri-Thurs 2:00, 4:30, 7:40, 10:25; Wed 4:30, 7:40, 10:25. Star & Studios Screening Wed 1:30. Violence.		Fri-Thurs 2:00, 4:35, 7:25, 10:00.	
CAIRO TIME		LAW ABIDING CITIZEN		LAW ABIDING CITIZEN		LAW ABIDING CITIZEN		LOVE HAPPENS	
Nightly 6:50 & 9:00; Sat & Sun matinees 2:30.		Nightly 6:55, 9:25; matinees Sat & Sun 12:55, 3:25. Brat violence.		Fri-Thurs 1:25, 4:15, 7:20, 10:20. Brat violence.		Fri-Thurs 1:25, 4:15, 7:20, 10:20. Brat violence.		Fri-Thurs 1:15, 4:15, 6:55, 9:25. Coarse language.	
PARKLAND		COUPLES RETREAT		PARANORMAL ACTIVITY		MICHAEL JACKSON'S THIS IS IT		HALLOWEEN 11	
130 Century Crossing, Space Grove • 962-2332		Nightly 7:10, 9:30; matinees Sat & Sun 1:10, 3:30. Sexual content, not recommended for children.		Fri-Thurs 12:20, 3:30, 6:45, 7:00, 10:00. Frightening scenes, coarse language, not recommended for children.		Fri-Thurs 12:20, 3:30, 6:45, 7:00, 10:00. Frightening scenes, coarse language, not recommended for children.		Fri-Sat 5:55, 12:15; Sun-Thurs 9:55. Gory scenes, brutal violence.	
PARANORMAL ACTIVITY		SAW VI		COUPLES RETREAT		PARANORMAL ACTIVITY		DISTRICT 9	
Nightly 7:10, 9:30; matinees Sat & Sun 1:10, 3:30. Frightening scenes, coarse language. Not recommended for young children.		Nightly 9:10. Brat violence, gory scenes, gory violence.		Fri-Thurs 12:40, 3:30, 6:40, 10:15; Wed 3:30, 6:40, 10:15. Star & Studios Screening Wed 1:00.		Fri-Thurs 12:40, 3:30, 6:40, 10:15; Wed 3:30, 6:40, 10:15. Star & Studios Screening Wed 1:00.		Fri-Sat 1:30, 4:25, 7:05, 9:45, 12:10; Sun-Thurs 1:30, 4:25, 7:05, 9:45. Gory scenes, brutal violence, coarse language.	
MICHAEL JACKSON'S THIS IS IT		MICHAEL JACKSON'S THIS IS IT		COUPLES RETREAT		COUPLES RETREAT		G.I. JOE: THE RISE OF COBRA	
Nightly 6:45, 9:00; matinees Sat & Sun 12:30, 3:00. Movies for Mature: Thurs 12:30.		Nightly 7:00, 9:20; matinees Sat & Sun 1:00, 3:20.		Fri-Thurs 12:40, 3:30, 6:40, 10:15; Wed 3:30, 6:40, 10:15. Star & Studios Screening Wed 1:00.		Fri-Thurs 12:40, 3:30, 6:40, 10:15; Wed 3:30, 6:40, 10:15. Star & Studios Screening Wed 1:00.		Fri-Sat 1:50, 4:10, 7:20, 9:40, 12:10; Sun-Thurs 1:25, 4:10, 7:00, 9:40.	
ASTRO BOY		SOUTH EDMONTON		THE INVENTION OF LYING		THE INVENTION OF LYING		JULIE & JULIA	
Nightly 6:50, 9:05; matinees Sat & Sun 12:50, 3:05.		1525 9th Street • 436-8585		Fri-Thurs 1:20, 4:20, 7:15, 9:40. Language may offend, not recommended for young children.		Fri-Thurs 1:20, 4:20, 7:15, 9:40. Language may offend, not recommended for young children.		Fri-Sat 1:15, 4:00, 6:50, 9:35, 12:05; Sun-Thurs 1:15, 4:00, 6:50, 9:35. Coarse language.	
CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT		MICHAEL JACKSON'S THIS IS IT		WHIP IT		WHIP IT		THE UGLY TRUTH	
Nightly 6:45, 9:20; matinees Sat & Sun 12:45, 3:20. Frightening scenes, not recommended for young children.		Fri-Thurs 1:10, 1:30, 4:00, 6:40, 7:00, 9:30, 10:10, 10:30, 10:50, 11:00, 10:30, 10:50, 11:00, 10:30, 10:50, 11:00, 10:30, 10:50, 11:00, 10:30, 10:50, 11:00. No poses.		Fri-Thurs 1:20, 4:40. Coarse language.		Fri-Thurs 1:20, 4:40. Coarse language.		Fri-Sat 4:45, 9:20, 11:40; Sun-Thurs 6:45, 9:20. Language may offend, sexual content.	
LAW ABIDING CITIZEN		AMELIA		CLOUDY WITH A CHANCE OF MEATBALLS 3D		CLOUDY WITH A CHANCE OF MEATBALLS 3D		G-FORCE	
Nightly 6:55, 9:15; matinees Sat & Sun 12:55, 3:15. Brat violence.		Fri-Thurs 12:55, 4:45, 6:55, 9:55.		Fri-Thurs 12:15, 2:30, 4:40, 7:10, 9:30.		Fri-Thurs 12:15, 2:30, 4:40, 7:10, 9:30.		Fri-Thurs 1:55, 4:45.	
SAW VI		SAW VI		ASTRO BOY		ASTRO BOY		HARRY POTTER AND THE HALF-BLOOD PRINCE	
Nightly 9:10. Brat violence, gory scenes.		Fri-Thurs 12:30, 3:00, 5:20, 7:40, 10:35. Gory scenes, brutal violence.		Fri-Thurs 1:10, 2:40, 6:30, 9:20.		Fri-Thurs 1:10, 2:40, 6:30, 9:20.		Fri-Sat 1:20, 4:30, 7:35, 11:00; Sun-Thurs 1:30, 4:30, 7:35. Frightening scenes, violence.	
WHERE THE WILD THINGS ARE		COUPLES RETREAT		CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT		CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT		ICE AGE: DAWN OF THE DINOSAURS	
Nightly 7:00, 9:30; matinees Sat & Sun 1:00, 3:10. Not recommended for young children.		Nightly 7:05, 9:25; matinees Sat & Sun 1:05, 3:25. Sexual content, not recommended for young children.		Fri-Thurs 1:20, 4:40, 7:10, 9:40. Language may offend, not recommended for young children.		Fri-Thurs 1:20, 4:40, 7:10, 9:40. Language may offend, not recommended for young children.		Fri-Sat 1:50, 4:10, 7:20, 9:40, 12:10; Sun-Thurs 1:50, 4:40, 7:20, 9:40.	
METRO CINEMA		COUPLES RETREAT		CITY CENTRE 5 CINEMAS		CITY CENTRE 5 CINEMAS		THE PROPOSAL	
9028-101A AVENUE (ZEDLER HALL, CIBOLA THEATRE) • 425-9212		Nightly 7:05, 9:25; matinees Sat & Sun 1:05, 3:25. Sexual content, not recommended for young children.		300 FLOOR PHASE II, 101 st & 102 ave • 421-7200		300 FLOOR PHASE II, 101 st & 102 ave • 421-7200		Fri-Sat 1:35, 4:10, 7:10, 9:50, 12:15; Sun-Thurs 1:35, 4:10, 7:10, 9:50. Coarse language.	
THE LIMITS OF CONTROL		COUPLES RETREAT		MICHAEL JACKSON'S THIS IS IT		MICHAEL JACKSON'S THIS IS IT		UP	
Thurs 7:00, Sun, Sat & Sun 9:00.		Nightly 7:05, 9:25; matinees Sat & Sun 1:05, 3:25. Sexual content, not recommended for young children.		Fri-Thurs 12:30, 3:15, 7:30, 10:05; Sat 12:30, 3:15, 7:30, 9:55; Mon-Thurs 1:15, 3:45, 6:45, 9:45; Wed 1:15, 3:45, 6:40, 9:40, 9:45.		Fri-Thurs 12:40, 3:45, 6:45, 9:45. No poses.		Fri-Thurs 1:40, 4:20, 7:15.	
BURMA VI		WHERE THE WILD THINGS ARE		WHERE THE WILD THINGS ARE		WHERE THE WILD THINGS ARE		GALAXY CINEMAS	
Fri Sat Sun Mon & Tues 7:00		Fri-Sat 1:15, 3:50, 7:20, 10:05; Fri-Wed 12:40, 3:20, 6:45, 9:25; Thurs 3:20, 6:45, 9:25; Sat & Studios Screening Thurs 12:55. Not recommended for young children.		Fri-Sat 1:20, 4:40, 7:10, 9:40. No poses. Not recommended for young children.		Fri-Sat 1:20, 4:40, 7:10, 9:40. No poses. Not recommended for young children.		2020 SHERWOOD DR., SHERWOOD PARK • 416-0150	
EDMONTON TONIGHT		THE STEPFATHER		LAW ABIDING CITIZEN		LAW ABIDING CITIZEN		MICHAEL JACKSON'S THIS IS IT	
Fri 10:30.		Fri-Sat 1:20, 4:20, 7:05, 9:40; Sat 4:20, 7:05, 9:40. Violence.		Fri-Thurs 1:20, 4:40, 7:10, 9:40. No poses. Not recommended for young children.		Fri-Thurs 1:20, 4:40, 7:10, 9:40. No poses. Not recommended for young children.		Fri 4:00, 7:00, 9:45; Sat/Sun 1:00, 4:00, 7:00, 9:45; Mon-Thurs 7:00, 9:45. No poses.	
THE NEW FLAUNTS: FILM PROGRAM AND PANEL		LAW ABIDING CITIZEN		ZOMBIELAND		ZOMBIELAND		SAW VI	
Wed 8:00.		Fri-Thurs 12:40, 3:15, 5:40, 7:45, 10:25. Midnight Fri/Sat 12:00. Frightening scenes, coarse language, not recommended for children.		Fri-Thurs 12:45, 3:10, 5:30, 8:00, 10:25; Mon-Thurs 1:45, 4:10, 7:40, 9:20. Gory violence.		Fri-Thurs 12:45, 3:10, 5:30, 8:00, 10:25; Mon-Thurs 1:45, 4:10, 7:40, 9:20. Gory violence.		Fri 4:50, 8:00, 10:20; Sat/Sun 1:45, 4:50, 8:00, 10:20; Mon-Thurs 1:40, 10:20. Gory scenes, brutal violence.	
GRANDIN THEATRE		COUPLES RETREAT		THE STEPFATHER		THE STEPFATHER		ASTRO BOY	
6500 HILL, SUN HILTON CHURCHILL AVE., ST. ALBERT • 458-9822		Fri-Thurs 12:35, 3:35, 6:50, 9:45. Not recommended for children, sexual content.		Fri-Thurs 1:20, 4:00, 7:25; Mon-Thurs 1:30, 4:05, 6:55, 9:25; Wed 1:30, 4:00, 7:25.		Fri-Thurs 1:20, 4:00, 7:25; Mon-Thurs 1:30, 4:05, 6:55, 9:25; Wed 1:30, 4:00, 7:25.		Fri 4:45, 6:40, 9:15; Sat/Sun 12:50, 3:30, 6:40, 9:15; Mon-Thurs 6:40, 9:15.	
WHERE THE WILD THINGS ARE		ZOMBIELAND		ASTRO BOY		ASTRO BOY		CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT	
Daily 1:00, 3:00, 5:00, 7:00, 8:55. Not recommended for young children. No poses.		Fri-Thurs 12:45, 3:10, 5:25, 7:50, 10:20; Wed 12:45, 3:10, 5:10, 10:20. Gory violence.		Fri-Thurs 1:10, 2:40, 6:30, 9:20.		Fri-Thurs 1:10, 2:40, 6:30, 9:20.		Fri 4:40, 7:40, 9:20; Sat/Sun 1:10, 3:40, 6:40, 9:20; Mon-Thurs 6:45, 9:20. Not recommended for young children, violence, frightening scenes. No poses.	
LAW ABIDING CITIZEN		THE INVENTION OF LYING		CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT		CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT		WHERE THE WILD THINGS ARE	
Daily 12:40, 4:55, 7:05, 9:10. Brat violence.		Fri-Thurs 12:40, 3:15, 5:40, 7:45, 10:25. Midnight Fri/Sat 12:00. Frightening scenes, coarse language, not recommended for children.		Fri-Thurs 12:20, 3:10, 5:00, 7:30, 10:00; Mon-Thurs 1:00, 3:30, 6:25, 8:55. Not recommended for young children, violence, frightening scenes.		Fri-Thurs 12:20, 3:10, 5:00, 7:30, 10:00; Mon-Thurs 1:00, 3:30, 6:25, 8:55. Not recommended for young children, violence, frightening scenes.		Fri 3:45, 6:40, 9:30; Sat/Sun 12:45, 3:45, 6:40, 9:30; Mon-Thurs 6:40, 9:30. Not recommended for young children. No poses.	
ASTROBOY		WHIP IT		COUPLES RETREAT		COUPLES RETREAT		LAW ABIDING CITIZEN	
Daily 12:55, 2:55, 4:40, 6:25, 8:05. No poses.		Fri-Thurs 12:45, 3:15, 5:40, 7:45, 10:25. Coarse language.		Fri-Thurs 12:40, 3:30, 6:50, 9:25; Mon-Thurs 1:25, 4:15, 6:50, 9:35. Not recommended for children, sexual content.		Fri-Thurs 12:40, 3:30, 6:50, 9:25; Mon-Thurs 1:25, 4:15, 6:50, 9:35. Not recommended for children, sexual content.		Fri 4:30, 7:30, 10:15; Sat/Sun 1:30, 4:30, 7:30, 10:15; Mon-Thurs 7:30, 10:10. Not recommended for children, sexual content.	
ZOMBIELAND		CLOUDY WITH A CHANCE OF MEATBALLS		SAW VI		SAW VI		PARANORMAL ACTIVITY	
Daily 9:45. Gory violence.		Fri-Thurs 12:30, 2:45, 5:05, 7:25, 9:50.		Fri-Thurs 12:20, 2:50, 5:20, 7:50, 10:20; Mon-Thurs 2:10, 4:45, 7:05, 9:30. Gory scenes, brutal violence.		Fri-Thurs 12:20, 2:50, 5:20, 7:50, 10:20; Mon-Thurs 2:10, 4:45, 7:05, 9:30. Gory scenes, brutal violence.		Fri 5:30, 7:45, 10:30; Sat/Sun 12:40, 3:00, 5:00, 7:45, 10:30; Mon-Thurs 7:45, 10:30. Frightening scenes, coarse language, not recommended for children.	
MICHAEL JACKSON: THIS IS IT		THE NIGHTMARE BEFORE CHRISTMAS 3-D		CLAREVIEW 10 CINEMAS		CLAREVIEW 10 CINEMAS		COUPLES RETREAT	
Daily 12:35, 2:45, 4:50, 7:10, 9:10. No poses.		Fri-Thurs 12:35, 2:55, 5:00, 7:10, 9:30.		4211-139TH AVENUE • 472-6600		4211-139TH AVENUE • 472-6600		Fri 4:15, 7:00, 10:10; Sat/Sun 1:15, 4:15, 7:00, 10:10; Mon-Thurs 7:20, 10:00. Not recommended for children, sexual content.	
SAW VI		THE METROPOLITAN OPERA: TOSCA ENCORE		CLOUDY WITH A CHANCE OF MEATBALLS		CLOUDY WITH A CHANCE OF MEATBALLS		ZOMBIELAND	
Daily 5:25, 7:25, 9:25. Gory scenes, brutal violence.		Sat 11:00.		Fri-Thurs 12:40, 3:30, 6:50, 9:40, 10:25; Mon-Thurs 1:45, 4:10, 7:40, 9:20.		Fri-Thurs 12:40, 3:30, 6:50, 9:40, 10:25; Mon-Thurs 1:45, 4:10, 7:40, 9:20.		Fri 4:10, 7:20, 10:00; Sat/Sun 12:40, 4:10, 7:20, 10:00; Mon-Thurs 7:20, 10:00. Wed 10:40. Gory violence.	
CLOUDY WITH A CHANCE OF MEATBALLS		HILLSONG UNITED: WE'RE ALL IN THIS TOGETHER		ZOMBIELAND		ZOMBIELAND		CLOUDY WITH A CHANCE OF MEATBALLS 3D	
Daily 1:15, 3:15.		Wed 8:00.		Fri-Thurs 12:50, 6:30, Wed 12:50. Gory violence.		Fri-Thurs 12:50, 6:30, Wed 12:50. Gory violence.		Fri 5:30, 7:15, 9:40; Sat/Sun 12:30, 2:45, 5:00, 7:15, 9:40; Mon-Thurs 7:15, 9:40.	
LEDUC CINEMAS		NORTH EDMONTON		COUPLES RETREAT		COUPLES RETREAT		HILLSONG UNITED: WE'RE ALL IN THIS TOGETHER	
407-50 St. Louis • 986-2728		14231-137th Avenue • 732-2723		Fri-Thurs 12:40, 3:30, 6:50, 9:25; Mon-Thurs 1:25, 4:15, 6:50, 9:35. Not recommended for children, sexual content.		Fri-Thurs 12:40, 3:30, 6:50, 9:25; Mon-Thurs 1:25, 4:15, 6:50, 9:35. Not recommended for children, sexual content.		Wed 8:00.	
WHERE THE WILD THINGS ARE		MICHAEL JACKSON'S THIS IS IT		WHERE THE WILD THINGS ARE		WHERE THE WILD THINGS ARE			
Nightly 7:05, 9:15; matinees Sat & Sun 1:05, 3:15. Not recommended for young children.		Fri-Thurs 12:35, 2:45, 5:10, 10:30; Wed 12:15, 2:40, 5:15, 7:50, 10:45. No poses.		Fri-Thurs 12:45, 3:10, 5:30, 8:00, 10:25; Mon-Thurs 1:45, 4:10, 7:40, 9:20.		Fri-Thurs 12:45, 3:10, 5:30, 8:00, 10:25; Mon-Thurs 1:45, 4:10, 7:40, 9:20.			
ASTRO BOY		AMELIA		THE STEPFATHER		THE STEPFATHER			
Nightly 6:55; matinees Sat & Sun 12:55, 3:10.		Fri-Thurs 12:55, 4:45, 6:55, 9:55.		Fri-Thurs 12:40, 3:30, 6:40, 10:15; Wed 3:30, 6:40, 10:15. Star & Studios Screening Wed 1:00.		Fri-Thurs 12:40, 3:30, 6:40, 10:15; Wed 3:30, 6:40, 10:15. Star & Studios Screening Wed 1:00.			
COUPLES RETREAT		SAW VI		WHERE THE WILD THINGS ARE		WHERE THE WILD THINGS ARE			
Nightly 7:10, 9:25; matinees Sat & Sun 1:10, 3:25. Sexual content, not recommended for children.		Fri-Thurs 12:30, 3:00, 5:20, 7:40, 10:35. Gory scenes, brutal violence.		Fri-Thurs 12:45, 3:10, 5:30, 8:00, 10:25; Mon-Thurs 1:45, 4:10, 7:40, 9:20.		Fri-Thurs 12:45, 3:10, 5:30, 8:00, 10:25; Mon-Thurs 1:45, 4:10, 7:40, 9:20.			

THEATRE PREVIEW • RIPPED FROM THE HEADLINES • BY MARLISS WEBER | 682 words

Corporations, Copyright, Canola, And Koller

THE SEED SAVERS
FICTIONALIZES THE STORY OF
FARMER PERCY SCHMEISER
BUT STAYS TRUE TO THE
ISSUES IT RAISES

THE SEED SAVERS

Directed by Michael Clark. Written by Katherine Koller.
Starring John Wright, Maralyn Ryan, Jesse Gervais, Natasha
Napoleon, David McInnis. La Cité Francophone (8627-9151).
Oct 29-Nov 8. Tickets available through the Workshop West
box office (477-5955, ext. 301/www.workshopwest.org)

Old Macdonald had a farm. E-I-E-I-O. And on this farm, he accidentally grew copyrighted genetically-modified canola. E-I-E-I-O. With a lawsuit here, personal ruin there. E-I-E-I-O.

Or something like that.

Workshop West's season-opening production, Katherine Koller's new drama *The Seed Savers*, explores the confrontation that results when big biotech business runs up against that sacred prairie institution, the family farm.

"I think it's nearly impossible for Albertans to not be connected to a farm in some way," Koller says. "Even though I live in the city, I still feel a connection to agriculture — through the food that I eat, and to my friends and family who have farms."

This feeling of connection to the family farm is what got Koller interested in the now-infamous case of Saskatchewan farmer Percy Schmeiser. His story has been told in countless forms (including documentaries with titles like *The Future of Food* and *David Versus Monsanto*), but here's a quick recap. In 1998, Schmeiser discovered genetically-modified, herbicide-resistant canola growing in his field — canola he believes was blown there by the wind. The biotech giant Monsanto,

who designed the invading strain of canola, took Schmeiser to court, alleging, somewhat incredibly, that Schmeiser had infringed upon their agricultural copyright. The lawsuit nearly ruined the family, but also became something of a test case in the battle between individual property rights and big business in the age of genetically modified food. Although *The Seed Savers* is neither a biography of Schmeiser nor a specific dramatization of his case, Koller uses a similar set of circumstances as a background for her play.

"I think this is an issue almost everyone has a stake in," says Koller, referring to the encroachment of technology upon more traditional ways of life. "Technology has changed everything about us: how we live, how we communicate with each other, how and what we eat. This is a story that puts this conflict at the centre, and examines how technology impacts the people it touches."

Especially poignant in *The Seed Savers* is the sense that, in a broad sense, the institution of the family farm may itself be under threat. "My characters," especially Joe and Mindy, will be recognizable to most people," Koller says, "as they are a pretty typical farm family. There is a great deal of drama that occurs on a farm — farmers are always battling the elements, money is usually tight, and the relationship of the farmer to the earth and the weather is key. In this play, the wind is felt as almost another character. I love how [director and dramaturge Michael Clark] has used the wind to totally enmesh the audience in the play."

Workshop West's mandate is to develop and provide a performance forum for new plays, and Koller is particularly impressed by the rela-



Thank Goodness Percy Schmeiser's Life Isn't Copyrighted | Katherine Koller used the Saskatchewan farmer's battle with Monsanto as the basis for her play *The Seed Savers*. PHOTO SUPPLIED

tionship between dramaturge, director, writer, and cast within the company. "The attention to detail is huge," she says, "and so is the commitment to getting the work just right. Michael has a great sense of how to tell a story, and we went through this play line by line, to truly craft it to capture our specific intentions. Most plays don't get that kind of attention in their first production — if ever! So it's certainly been

a great group effort to make this play work so well."

And of course the cast has been significant in the development of the play as well. "It's gotten to the point," Koller says, "where I can just hear John Wright's voice in my head. I'll hear him speaking Joe's lines, and I'll just know how to tweak the lines to perfect them."

"Writing for the theatre is about making sure things will work in per-

formance, not just on the page. It's very hard to imagine all of the aspects of performance when you're at your writing desk. Therefore, by getting the script into actors' hands, by seeing it on a stage and hearing it read, it provides the writer with so much information about what works and what doesn't. To me, it's an absolutely invaluable process, and I'm so glad this play has benefited from such a talented group."



Mark Meer: One Of The Few Men Who Looks Good In A Cape | The ace local actor shows off his improv superpowers (and his biceps!) this Friday at *Improv on Infinite Earths*. PHOTO SUPPLIED

ARTS NEWS • SPECIAL HALLOWEEN THEATRE EDITION!

When it comes to supplying Edmonton with Halloween scares, Hollywood has really dropped the ball this year. Saw *VI*? *Cirque du Freak*? *The Stepfather*? Please — if you really want your marrow frozen, you're much better off seeing some live theatre.

First off, no discussion of Halloween in Edmonton would be complete without Mark Meer — this is a man whose wedding had a Halloween theme, for Beelzebub's sake. He's involved in two fun improv events: on Friday at 11pm at Varcona Theatre, he's playing Bizarro Superman in Halloween Theatresports, a.k.a. *Improv on Infinite Earths*, in which both teams not only dress up as superheroes and supervillains from the DC Comics uni-

verse, but improvise in character as well. And these guys take their disguises seriously: "We would not be ostracized if we were to wear these costumes at Comic-Con," Meer says. Then, on Saturday at 7:30pm, also at the Varcona, Meer slips into disturbingly revealing drag to play Susanna Patchouli, host of the *Oh Susanna! Halloween Special*. This year's guests include Marty Chan, author of *The Bone House*, which totally freaked out SEE's Michael Hingston (see page 27).

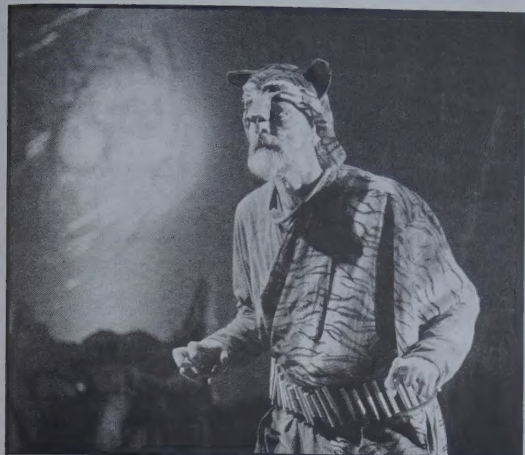
The Citadel's production of the musical *Sweeney Todd* won't be unveiled until February, but if you want to see throats slit on Halloween, not Valentine's Day, you can check out Two One-Way Tickets to Broad-

way's production, which plays Stanley A. Milner Library Theatre until Oct. 31 at 7:30pm — plus a Halloween matinee at two! Martin Galba plays the vengeful Sweeney, Nicole English is Mrs. Lovett, and Sean Sonogo is Tobias, pretty much the only character still alive when the whole ghastly story is finished.

And finally, this isn't technically a Halloween show, but it certainly has a ghoulish setting: Vern Thiessen's new play *Lenin's Embalmers* gets a staged reading on Sunday at 2 p.m. at The Citadel. It's about two Russian scientists in 1924 who must figure out how to preserve Lenin's remains — or die themselves! James Hamilton is in the cast: someone has finally noticed his Lenin resemblance!

THEATRE REVIEW • YOUNG AUDIENCES • BY KATHLEEN BELL | 158 words

Kipling Deficit



Behold That Tiger | Chip Chuiipka burns bright in the forests of the night at Shere Khan in *The Jungle Book*. PHOTO COURTESY OF THE CITADEL

THE CITADEL GETS THE LOOK OF THE JUNGLE BOOK RIGHT, BUT DOES TOO MUCH SOFT-PEDALLING OF THE STORY

THE JUNGLE BOOK

Directed by Dean Patrick Fleming. Adapted by Tracey Power from stories by Rudyard Kipling. Starring Oliver Koomsaira, Alain Goulem, Kristie Ibrahim. To Nov 1. Tickets: \$45 (adult) / \$25 (children), available through The Citadel box office (425.1820/citadeltheatre.com).

★★★★☆

At some point in my life, being raised by a pack of wolves and having a panther as a best friend was way high up there on my list of awesome lifestyle choices. Of course, I'm allergic to cats, so that was basically that. But there's something about the idea of being able to understand the creatures of the jungle — creatures that even today we do not know nearly enough about, or as much as we wish we could — that makes *The Jungle Book* as intriguing and magical in 2009 as when Rudyard Kipling wrote it in 1894.

Perhaps due to the mysterious nature of the setting, Kipling's original has become less a finished book and more a spark, igniting imaginations everywhere, spawning countless adaptations and elementary school theme days. And while the strength of the collective imagination is most definitely on display in Tracey Power's theatrical edition of *The Jungle Book*, in a way, it's a display of imagination that holds back and doesn't dream big enough.

Creativity grows wild in the set design, as the lights flood a three-tiered stage to create a rich, leafy world, warmed by the amber glow of a fictitious sun. The dark shadows of abstract buffaloes lurk silently — forebodingly — in the background as we await our beloved characters in the dim light of the auditorium.

But first we meet an unfamiliar face: Kristie Ibrahim, a kind of musi-

cal narrator who guides us through the play with the sound of her many percussive instruments. She highlights the fun with the jingle-jangle of pots and stresses the encroaching danger with the slash of a simple branch and the thud of a staff. And since the kids already want to play with the animals, she also leads the audience some rather effective crowd participation, engaging the children and making them part of the action immediately.

However, as the narrative unfolds, what first seems to be the setting for a great adventure eventually becomes the vibrant surroundings for a rather undemanding story. Mowgli (Oliver Koomsaira) finds his new wolf-y family, which promptly passes him over to his tutors Baloo (Alain Goulem) and Bagheera (Mike Payette). While Baloo looks exceptionally huggable wrapped in sparkling blue fake-fur, they teach him the laws of the jungle, which seem to involve yoga and not killing humans. Quickly, though, Bagheera sends him off to the village to get the "red flower," a.k.a. fire, for no discernible reason. His ability to wield fire makes him more human than animal to the other creatures and he's turned out on his tailless bum.

Sure, it's going badly, but not nearly badly enough, since the real danger, Shere Khan (Chip Chuiipka), simply prowls in the wings, more an ominous presence than a hungry tiger. Of course, this might save the children from some tiger-related nightmares, but more likely, *The Jungle Book* underestimates a child's ability to comprehend and deal with the dangers of life — and, more specifically, life in the jungle.

In downplaying the peril, *The Jungle Book* lacks any real bite. Luckily, the message of the importance of friends and family still emerges effortlessly in this lush, colourful introduction to the ways of the jungle.

THEATRE REVIEW • HALLOWEEN! • BY MICHAEL HINGSTON | 602 words

Art Of Darkness

THE BONE HOUSE TURNS OFF THE LIGHTS AND PLUNGES ITS AUDIENCE INTO THE SCARIEST EXPERIENCE OF THEIR LIVES

THE BONE HOUSE

Directed by Courtenay Dobbie. Written by Marty Chan. Starring Chris Fassbender, Kyle Horton, Tracey Power. PCL Studio Theatre, TransAlta Arts Bams (10330-84 Ave.). To Nov 7. ★★★★★

Eugene Crowley, a self-proclaimed "mind hunter," gives audiences three separate chances to leave the room during his lecture on the psychology of serial killers. Of course, nobody will actually get up and walk out, but now that I've sat through the whole hour, a big part of me wishes I'd have taken Crowley up on his offer. *The Bone House* is the scariest fucking thing I've seen all year. It is not for the faint of heart, stomach, or mind.

This fourth-wall-dismantling piece by Edmonton playwright Marty Chan, restaged here by Vancouver's Village Theatre a decade after its premiere at the '99 Fringe, sets itself up as pure nonfiction. There are no actors or crew listed on the playbill: instead, there's only a cryptic list of names and numbers, as well as a terse paragraph written by Crowley, thanking the audience for letting him share this, his life's work, with us. Crowley himself is armed with a grainy slideshow, an unreadable assistant named Jacob, and a singular accent and demeanour straight out of the American heartland.

He's here to tell us about serial killers. Specifically, that they're not so different than the rest of us so-called "normals." They have steady jobs, and they're well liked by neighbours — their childhoods are average and happy, full of fishing trips and ginger snaps. Then they start to murder people in cold blood. But to walk past them in the supermarket, you'd still never suspect a thing.

Then we come to the real subject of the lecture: Crowley has discovered a new serial killer, one who has never been caught or even formally identified because the police have never linked all of his crimes together. But Crowley has no trouble connecting the dots where others can't or won't. This killer's pattern — they all have one — is that he takes his victims in pairs, making the first one watch as he slowly slits the second's throat. In other words, he needs an audience. Crowley has dubbed him Midnight Cowboy, based on a song from that film, which recurs again and again in several of the cases.

Chan's script is smart and full of creepy tension even on the surface, but the true scares in *The Bone House* come from where you least expect them, at least in a theatrical setting.



Killer On The Loose | Kyle Horton and Chris Fassbender are almost as sinister as the psycho they're hunting in *The Bone House*. PHOTO SUPPLIED

After all, audiences can diffuse their initial fear by reminding themselves that they're safe in their seats — so that's the first thing to go. Crowley rearranges the audience throughout the show, putting strangers side by side. He makes them do arcane tasks involving divining rods, and studies their reactions for any traces of skepticism. Jacob quietly circles the room all the while, vulture-like. And when the lights go out? Well, you'll have to see (or not see) that for yourself.

As Crowley and Jacob, Chris Fassbender and Kyle Horton, respectively, bring an eerie chemistry to their characters' dynamic. From the

beginning, their actions are a little off-putting — why do they both drink from their water bottles at the same time? — and Fassbender (who played Jacob in the original production) in particular does everything he can to make the audience suspect he's the true killer. His Crowley then laughs off the implied accusation.

I'm docking a few minor points for the monologue that closes the show, which hits a few too many preachy notes. But this is an after-the-fact critique; in the moment, I was biting my knuckles in the pitch dark and praying for the house lights along with everyone else.

HARVEST

by: Ken Cameron

"a comic gem"

Calgary Herald

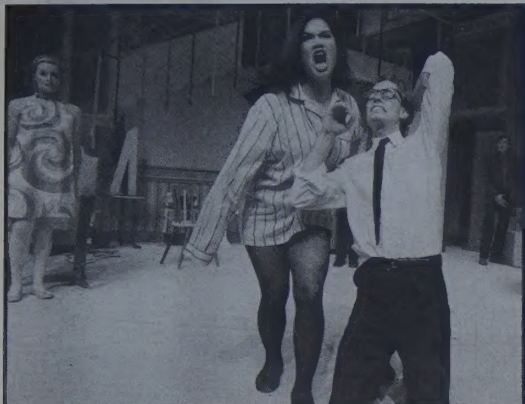
November 5-22, 2009

Preview November 4, 2009

Varscona Theatre
10329-83 Avenue
www.shadowtheatre.org

Tickets: 780-434-5564
or TIX on the Square:
780-420-1757
group rates available

Everything Is Unilluminated



I'll Stumble & Ya | Carmela Sison and Nikolai Witschl must overcome their fear of the dark in *Black Comedy*. PHOTO BY IAN JACKSON/EPIC PHOTOGRAPHY

NIKOLAI WITSCHL'S IMPROV SKILLS ARE COMING IN HANDY IN THE LIGHTS-OUT FARCE *BLACK COMEDY*

BLACK COMEDY

Directed by Kim McCaw. Written by Peter Shaffer. Starring Nikolai Witschl, Della Barnett, Mary Hulbert, Adam Cope, Elliott James, Timms Centre for the Arts (University of Alberta), Oct 29-Nov 7 (7:30pm). Tickets available through TIX on the Square (420-1751/tixonthesquare.ca).

Nikolai Witschl is used to being funny. But in his work in various improv settings — including Theatresports at Varscona Theatre — he's usually using his mind to get laughs. But in *Black Comedy*, he needs to use the rest of his body. It might seem like a bit of a big change, but according to

Witschl, he's in good hands.

"We have Mike Kernard as our movement coach," says Witschl. "He definitely has a way of looking at things. He'll take something as innocuous as a chair bump and try to figure out what more it could be. Can you hit the chair? Can you go over the chair and land face-down? He takes simple movements and expands them and makes them larger than life yet still believable and hilarious."

Black Comedy is a 1965 one-act play by Peter Shaffer (who these days is better known for flashy dramas like *Equus* and *Amadeus*). Dank with themes and symbolism, the play also uses lighting as a device to add to the experience. And yes, aside from all the slapstick and theatrics, there is a story in there too. "Sculptor Brindsley Miller, played by myself, is having some people over to his flat,"

without doors. Lighting is reversed in the show, so anytime the lights are on onstage, our characters are blind. We are just wandering around in the 'dark' bumping into stuff. So it's filled with close calls and mixed identities."

For Witschl, the learning doesn't stop within the walls of the school; his work at Studio Theatre has affected the other side of his theatrical life as well. "The specifics of accents and dialects and specificity of character is something that we try to bring into improv," he says. "Although nothing that I'm doing in school is directly about theme-based improvisation, it's still about characters and real people and finding out the story, which is super-important for improvising. Even though this is our last year in school we're very much expected to act like professionals. We're expected to come in with

"OUR MOVEMENT COACH, WILL TAKE SOMETHING AS INNOCUOUS AS A CHAIR BUMP AND TRY TO FIGURE OUT WHAT MORE IT COULD BE. CAN YOU HIT THE CHAIR? CAN YOU GO OVER THE CHAIR AND LAND FACE-DOWN?"

Witschl says. "Specifically a German millionaire art collector who is coming to see his work that evening, as well as his fiancée's father whom he is meeting for the first time. To impress all of them, he steals some furniture from his antique collector neighbour who is gone away for the weekend. Then the lights go out and everybody arrives. So, there is something always happening.

"It's pretty much just a visual British farce," Witschl continues. "However, as my castmate Adam Cope has been saying, it is a farce

having a whole bunch of work done and a whole bunch of ideas that we can throw out and try. Then the director, movement coach, and vocal coach work with me on them and shape them into something that is more cohesive with what everyone else is doing and within their own vision also. But there's still the desire to go back to that one joke that I know would have worked!"

You can take the actor out of the improviser, but you can't take the improviser out of the actor. Or something like that.

"When these guys showed up onstage all wearing ties, I should have known they meant business. Paper Lions are cracking musicians, marrying catchy, shout-along pop with madcap showmanship."

- Chart Attack



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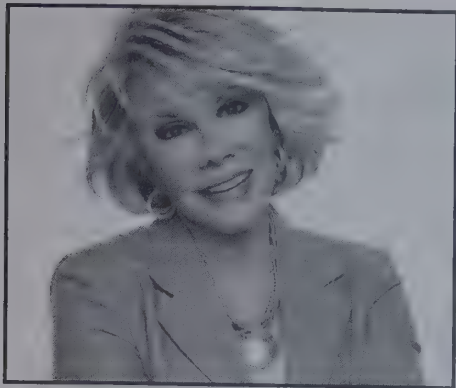


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HIGHLIGHT • COMEDY



How'd You Get So Bitchy? | Now in her 70s, Joan Rivers has kept her tongue as sharp as ever. PHOTO SUPPLIED

Joan Rivers • River Cree Resort and Casino • Oct 30

On her short-lived 2009 reality show *How'd You Get So Rich?*, Joan Rivers would confront people in ritzy stores and restaurants and prompt them to tell the story of where all their money came from. But what's the secret to Rivers' success? An iron will, an inability to censor herself, a flair for self-promotion, a cutting sense of humour, and an astonishing work ethic — even at the age of 76, she's still on the road.

EXHIBITS

BUILDING A VISION ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO DEC 13 Exhibition charting the design and construction of the new Art Gallery of Alberta. Info: www.artgalleryalberta.com

CANADIAN MUSEUMS NOW ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO DEC 13 A special exhibition focusing on Canadian museum architecture. Info: www.artgalleryalberta.com

CRAZY FAMILY RED GALLERY, 9621 WHYTE AVE. TO DEC 31 Paintings by Christl Bergstrom depicting her family over the years. Info: 498-1984/www.redgallery.ca

EARTH LIGHT TAPESTRIES STANLEY A. MILNER LIBRARY, #7 SIR WINSTON CHURCHILL SQUARE NOV 2-30 Paintings by Randall T. Talbot. Info: 496-7030

EDMONTON ART CLUB STANLEY A. MILNER LIBRARY TO OCT 30 A group exhibit. Info: www.epl.ca/496-7030

EXPLORING SHAPE IN CLAY SPRUCE GROVE ART GALLERY, 35-5 AVE. SPRUCE GROVE. TO OCT 31 Parkland Potter's Guild host a public show and sale. Info: 962-0664

FLORALS AND STILL LIFE A.J. OTTEWELL ARTS CENTRE, 590 BROADMOOR BLVD, SHERWOOD PARK. TO OCT 31 Work by various artists. Info: 449-4443

FOR HOME AND COUNTRY: 100 YEARS OF COMMUNITY SERVICE PROVINCIAL ARCHIVES OF ALBERTA, 8555 ROOPER RD. TO OCT 31 Celebrating 100 years of contribution to the Alberta Women's Institutes. Info: www.culture.alberta.ca

GRILLED CHEESE AND TOMATO SOUP HARCOURT HOUSE GALLERY, 3RD FLR, 10215-112 ST. TO NOV 14 Work by Spydes Yardley-Jones. Info: 426-4180

HAYSEEDS HARCOURT HOUSE GALLERY, 3RD FLR, 10215-112 ST. TO NOV 14 A multimedia presentation on Vietnamese Canadians by Nhan Duc Nguyen. Info: 426-4180

HUMMINGBIRDS OF THE AMERICAS ROYAL ALBERTA MUSEUM, 12845-102 AVE. TO OCT 31 Nature displays. Info: www.royalalbertamuseum.ca

THE LAND SPEAKS, THE SKY LISTENS SCOTT GALLERY, 10411-124 ST. TO NOV 3 Work by Jim Visser. Info: www.scottgallery.com

MELI-MELO CENTRE D'ARTS VISUELS DE L'ALBERTA, 9103-95 AVE. OCT 30-NOV 10 Featuring watercolours, acrylics, mixed media, and sewing. Info: 461-3427

MEMORIES OF YESTERDAY JEFF ALLEN GALLERY, STRATHCONA SENIORS CENTRE, 10831 UNIVERSITY AVE. TO OCT 29 Pastels, oils, and watercolours. Info: 433-5807

THE MERCHANT OF VENICE VISUAL ARTS ALBERTA GALLERY, 10215-112 ST. TO NOV 14 Paintings by Wade Stout interpreting Shakespeare's famous play. Info: 421-1731/www.vaaartblog.com

MUSEUMS IN THE 21ST CENTURY ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO DEC 13 An exhibition of important recent museum building projects from around the world. Info: www.artgalleryalberta.com

THE NEW FLÂNEURS: CONTEMPORARY URBAN PRACTICE AND THE PICTURESQUE ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO NOV 28 Print-based artwork by queer Edmonton youth. Info: 422-6223

PRINTED MATTERS: CREATING AND CURATING QUEER ART GALLERY OF ALBERTA, #100, 10230 JASPER AVE. TO NOV 28 Print-based artwork by queer Edmonton youth. Info: 422-6223

SIGN OF THE TIMES JEFF ALLEN GALLERY, STRATHCONA

SENIORS CENTRE, 10831 UNIVERSITY AVE. NOV 3-26 Mixed media, and collage by Terrie Shaw. Info: 433-5807

SPORT II TELUS WORLD OF SCIENCE, 11211-142 ST. TO NOV 22 A feature exhibit devoted entirely to the science of sports. Info: 452-9100/www.telusworldofscience.com/edmonton

SUBLIME LANDSCAPE AGNES BUGERA GALLERY, 12310 JASPER AVE. TO OCT 29 Paintings by Richard Herman. Info: www.agnesbugeragallery.com/462-2854

THREE'S COMPANY, TWO'S ONE STUDIO GALLERY, 11 PERRON ST. ST. ALBERT TO OCT 31 Colourful, textured abstraction paintings by artist Frank vanVeen. Info: 460-5993

TREES OF THE CANADIAN WEST ALBERTA CRAFT COUNCIL, 10186-106 ST. TO OCT 31 Work by textile artist Lorraine Roy. Info: www.albertacraft.ca

DANCE

REFLECTIONS & REMINISCENCES EVA O. HOWARD THEATRE, 10210-108 AVE. OCT 30 A performance by Cite Ballet. Tickets: 472-7774/www.citeballet.com

THEATRE

ADVENTURES OF THE FAMOUS FIVE/LADY JOHN L. HAAR THEATRE, 10045-156 ST. MACLEAN CENTRE FOR THE ARTS TO NOV 1 Two short plays. First play is based Alberta's landmark "Persons" case, the second an adaptation of Shakespeare's *Macbeth*. Tickets: www.ticketsonthesquare.ca/420-1751

BLACK COMEDY TIMMS CENTRE FOR THE ARTS, 87 AVE. & 112 ST. OCT 28-NOV 7 Peter Shaffer's farce about a sculptor whose career prospects and future love life are jeopardized during a blackout at a dinner party. Tickets: www.ticketsonthesquare.ca

THE BONE HOUSE TRANSALTA ARTS BARN, 10330-84 AVE. TO NOV 7 Courtney Dobbie directs Chris Fassbender, Kyle Horton and Tracey Power in Mary Chan's tale of a "mindhunter" on the trail of a notorious serial killer. Info: www.fringetheatre.ca/409-1910

THE JUNGLE BOOK CITADEL THEATRE, 9828-101A AVE. TO NOV 1 Tracey Power's adaptation of Rudyard Kipling's classic children's tale of Mowgli the man-cub. Info: www.citadeltheatre.com

LITTLE ME JOHN L. HAAR THEATRE, 10045-156 ST. MACLEAN CENTRE FOR THE ARTS TO OCT 31 Cy Coleman and Neil Simon's rags-to-riches musical comedy about the private life of a queen of the silver screen. Info: www.ticketsonthesquare.ca

THE MURDER ROOM MACLAB THEATRE, 9828-101A AVE. NOV 1-7 A murder mystery, presented by The Leduc Drama Society. Info: www.leducdramasociety.ca

NASHVILLE ICONS MAYFIELD DINNER THEATRE, 16615-109 AVE. TO NOV 1 A celebration of country music through the ages. Info: www.mayfieldtheatre.ca/483-4051

RIGOLETTO JUBILEE AUDITORIUM, 11455-87 AVE. OCT 29 David Adams directs Verdi's tale of lust, betrayal and murder. Tickets: www.edmontonopera.com

THE SEED SAVERS LA CITE FRANCOPHONE, 8627-91 ST. OCT 29-NOV 8 Katherine Koller's drama about a confrontation between a family and a biotech corporation over the rights of farmers to sow seeds from their own crops. Info: 477-5955/www.workshopwest.org

SWEENEY TODD STANLEY A. MILNER LIBRARY THEATRE, 7 WINSTON CHURCHILL SQUARE OCT 28-31 Kristen Finlay directs Stephen Sondheim's gory, Tony-winning musical about a vengeful 19th-century London barber. Tickets: www.ticketsonthesquare.ca

ticketsquare.ca

COMEDY

ALTERNATIVE TUESDAYS THE COMIC STRIP (WEM) Doors @ 8 p.m. Tickets: \$12. Info: www.thecomistrip.ca

COMEDY NIGHT NEW CITY, 10081 JASPER AVE. NOV 3 Doors @ 9 p.m.

DAN QUINN YUK YUK'S, CENTURY CASINO OCT 29-31 Tickets: 481-9857

DAVIN ROSENBLATT COMEDY FACTORY, #408, 3414 GATEWAY BLVD. OCT 29-31 Thurs. Fri @ 8:30 p.m. Sat @ 8 and 10:30 p.m. Info: www.thecomedyfactory.com

THE DRUID COMEDY NIGHT, 11606 JASPER AVE. Professional and amateur comedians, every Sun @ 9 p.m.

HIT OR MISS MONDAYS THE COMIC STRIP (WEM) Amateur comedy. Doors @ 8 p.m. Info: www.thecomistrip.ca

CA/AB/5999

J CHRIS NEWBERG THE COMIC STRIP (WEM) OCT 28-31 Info: 483-5699

JOAN RIVERS RIVER CREE RESORT AND CASINO

WHITEMUD DR. & WHITEMUD RD. OCT 30 Doors @ 8 p.m. Tickets: www.ticketmaster.ca/451-8000

KEVIN MCGRATH THE LAUGH SHOP, 2ND FLOOR, 10368 WHYTE AVE. TO NOV 1 Info: www.thelaughshop.ca

IMPROV

HALLOWEEN CHIMPV VARSONA THEATRE, 10329-83 AVE. OCT 31 10 p.m. \$10 at door. Info: www.rapidfiretheatre.com

HALLOWEEN THEATRESPORTS VARSONA THEATRE, 10329-83 AVE. OCT 30-31 10 p.m. \$10 at door. Info: www.rapidfiretheatre.com

OH SUSANNA VARSONA THEATRE, 10329-83 AVE. OCT 31 A Halloween-themed comedy variety show hosted by Euro-style glamour girl Susanna Patchouli and Eros, the god of love. 7:30 p.m.

READINGS & LECTURES

9½ KASBARI LOUNGE, 10444 WHYTE AVE. TO DEC 2 Spoken word poetry with a live band. Every Wed. Info: www.ravingpoets.com

VERN THIESSEN CITADEL THEATRE, 9828-101A AVE. NOV 1 A staged reading of the playwright's new play, *Lenin's Embalmers*. Info: 428-2134

Starring: Maralyn Ryan, John Wright, Natasha Napoleao, David Macinnis, Jesse Gervais

Director: Micheal Clark

Set and Lighting Designer: April Viczko

Costume Designer: Daniela Masellis

Composer & Sound Designer: Paul Morgan Donald

Stage Manager: Anna Davidson

Buy tickets at www.workshopwest.org or (780) 477-5955

The Letter That Made Even Dan Want To Boil His Laptop



**SAVAGE LOVE: DAN SAVAGE
HERE'S HOPING THIS
67-YEAR-OLD WOMAN WHO'S
THINKING OF DEVIRGINIZING
HER STEPSONS DOESN'T
ACTUALLY EXIST**

I'm a 67-year-old woman, almost 68, who has been married four times — once widowed (with three kids in their 40s who've turned out pretty well), divorced three times. I recently met someone online: 48, a wealthy, educated man

with two boys, 12 and 14. He lives the cuckold lifestyle and is looking for a woman to marry who would participate and enjoy this with him. He says he "craves and needs" this lifestyle, and from what he's said so far, the boys have been trained from an early age to also live this lifestyle and would require that the woman he marries include them in all ways.

I've done some research and think I could be quite happy being a dominant. However, my concern is that he wants me to be sexual with the boys. He says that at home they practice familial nudity. He also wants me to take each one to a hotel on their respective birthdays (he doesn't say at what age) and take their virginities. He has also suggested

that, once we are living together, if I wake up horny I should go to one of the boys' rooms and "grind my cunt into his face and fuck the boy." I think this is excessive and could traumatize the boys. I don't know if this type of extreme be-

havior is just fantasy for him or if he is serious.

havior is just fantasy for him or if he is serious.

havior is just fantasy for him or if he is serious.

havior is just fantasy for him or if he is serious.

havior is just fantasy for him or if he is serious.

I'M TEMPTED TO FORWARD YOUR E-MAIL TO THE POLICE. AND I WOULD DO JUST THAT IF I WASN'T CONVINCED THAT THIS MAN IS JUST ANOTHER CREEPY PERVERT FURIOUSLY BEATING OFF IN FRONT OF A COMPUTER AS HE SPINS OUT HIS INSANELY CREEPY SEXUAL FANTASIES FOR A GULLIBLE ONLINE AUDIENCE OF ONE.

havior is just fantasy for him or if he is serious.

If I like this man after meeting him, I would consider this lifestyle, but with boundaries where the boys are concerned. As the dominant, what I say goes, no questions asked (he has agreed

hoping and praying — that this letter is complete bullshit. And I think I'm gonna go boil my laptop after writing this response. And I think I'm tempted to forward your e-mail on to the police. And I think I would do just that if I wasn't convinced that this man with whom you've been

corresponding — assuming you exist, NTC — is just another creepy pervert furiously beating off in front of a computer as he spins out his insanely creepy sexual fantasies for a gullible online audience of one.

But two details lead me to believe

that there could actually be a four-times-married, thrice-divorced, once-widowed moral bankrupt out there receiving e-mails and IMs from a man who claims to be into "the cuckold lifestyle," "familial nudity," and the sexual abuse of his adolescent children: your age and your inability to spell "cuckold." If a creep with child-rage fantasies wrote this letter, NTC, you wouldn't be 67 going on 68 with reservations. You would be 37 at the most with DD breasts, and you would've spelled cuckold correctly. (Unless... sigh... the creep was into intergenerational sex and lousy spellers on top of everything else.)

Now: If this man and his children exist, NTC, he's abusing his children and they should be removed from his home immediately. He's scum, NTC, as is any woman who would for a moment contemplate shacking up with this piece of shit. Because, again, what your Interwebs friend describes is not the "cuckold lifestyle," it's the rape and systematic sexual abuse of children. A man who is into cuckolding gets off on his wife having consensual sex with other adult men, not his children; a woman into cuckolding gets off on "cheating" on her husband with other adult men, not her minor stepchildren.

Once again for the record: I don't think this guy is for real or that these kids exist. I think some creepy pervert is sitting in front of a computer furiously rubbing 'em out as he chats with you. Interacting with someone on the web who believes that he's telling the truth — someone who believes that he's wealthy, educated, and has two boys at home anxious to be sexually abused by a woman old enough to be their grandmother — turns him on. And so he lurks online until he lands someone gullible and morally bereft enough to buy in.

Okay! Let's end with a note about standards and practices here at Savage Love: I typically change identifying details in a letter — exact ages, number of divorces, number of children — lest someone inadvertently out themselves to their family and

SAVAGE cont'd on p. 31

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SAVAGE (cont'd from p. 30)

friends. I didn't do that in NTC's case, because I'm praying to God that — if NTC exists — one of her children sees this letter and recognizes dear ol' Mom. And if her kids are reading: Hey, guys, it's time to take Mom's cars keys, credit cards, and computer away. Dementia has set in, or Mom's been demented all along. Either way, she's a danger to herself and others, and you might want to stage an intervention before the criminal-justice system does.

I am in desperate need. I have been dating a guy for two years. We're both 25, and we love each other a lot. He's sexy as hell (half Asian, quarter Native, quarter black — he's divine), we connect, he's funny, upbeat, and honest. Unfortunately, we have a recurring fight (once or twice a month), and I wonder if we will ever resolve this issue. He likes the attention of other women. The fight goes like this: He will do something borderline inappropriate with some chick right in front of me (most recently, he had 30 consecutive drunk-posts on Facebook with some 19-year-old he met through his roommate), and I will get pissed and hurt. I approach him calmly and say that it feels disrespectful and I hope that one day we will come to an agreement on this issue. He swears that it is all in my head and that I work myself up over nothing. But he knows it hurts my feelings, and my hurt is made worse because he is disregarding my feelings. He usually gets mad, says he "didn't do anything wrong," and he "can't talk to me anymore," and then I won't hear from him for a day or so.

I have friends telling me that this is a deal breaker and that I am being emotionally abused. I don't know if I believe that — I think he just needs to work on boundaries. I just had a "come to Jesus" talk with the boy, and he still feels like he didn't cross any lines and refuses to apologize. But to make me feel guilty, he said he will "never post anything on another girl's Facebook page ever again." That's not what I wanted. Now my face hurts from crying, and I want someone sane to tell me which way is up. Whose side are you on? I would actually be happier if you told me that I was crazy and controlling, because altering my own attitude is a lot easier than trying to get through to him.

Pleeeeeeease help.

Hurting In Oregon

Ah... a nice, normal problem to cleanse the palate after the shit sandwich that opens the column this week.

I'm not on anyone's side in this dispute. HIO. You sound like an insecure, passive-aggressive guilt-tripper, and the boyfriend sounds like an inconsiderate flirt. You've been having the same fight twice a month for two years. Enough already. If the sex, the connection, and his race-based divinity don't compensate for the flirting, end this relationship. If they do, HIO, stay with him — but only if you can stop policing his interactions with other women and stop bitching about the flirting to him, to your friends, and to me.

Find the Savage Lovecast (my weekly podcast) every Tuesday at thestranger.com/savage.
mail@savagelove.net

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& BOY?
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0515. Notices

Private Notice
This is a private notice to all private men and women, that a non-commercial ecclesiastical judgment in default has been agreed upon with no dispute forthcoming by the private man Gordon Haig and the private man James Odishaw. Full text of this default judgment and agreement may be viewed at <http://www.allcreatorsigns.blogspot.com>

130. Coming Events

ALBERTA SOCIAL Credit Party's AGM "Opening Windows" Presents Bedford Biofuels, building profits, creating self-sufficient communities, with no government subsidies and a neutral carbon footprint. Alberta for Albertans! Details call Gordon Barrett 1-780-416-0297. www.gordonbarrett.ca; info@gordonbarrett.ca; November 21, 9 a.m. - 4 p.m., Inisfail, Legion Hall, \$25.

GET STARTED WITH HORSES! Register for our morning seminar during Northlands Farmfair and learn the basics of horse care and ownership. Saturday, Nov. 7. www.albertahorserindustry.ca or 403-420-5949

200. Business/Invest. Oppor.

ARE YOU highly motivated? Learn to operate a Mini-Office outfit from home. Free online training, flexible hours, great income. Call 1-800-430-4300 or www.freedom2bgold.com

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9700. Support Groups

ARE DRUGS A PROBLEM? Narcotics Anonymous can help. 780-421-4429. www.eana.ca

410. Education/Training

HEAVY EQUIPMENT Operator Training courses from November 16 to December 12. Dozer, grader, excavator, loader, scraper, rock truck. Tuition is \$9700. Practicum Training Institute 306-955-0079; www.practicumtraininginstitute.ca; Email: pl@tsasktel.net

MEDICAL TRANSCRIPTION RATED #2 for at-home jobs. Achieve your goal. Work from home! Start your medical transcription training today. Contact CanScribe, 1-800-466-1535; www.canscribe.com; info@canscribe.com

1500. Help Wanted — Alta.

A.G.S. MECHANICAL LTD. located in Peace River is looking for journeymen plumbers and labourers for the commercial and industrial industries. We offer competitive wages, great benefits and overtime. Please contact Matt at 780-624-1154 or fax resume to 780-624-1141

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HAVE FUN making money as an actor, actress or film extra on Calgary movie sets. All ages required. 403-521-0077

1500. Help Wanted — Alta.

EASTALTA CO-OP VERMILION currently looking for people who are mature, friendly, customer service oriented, and who have a great attitude to fill the following positions and locations: Vermilion Food Store - 2 full-time meat cutters; part-time value added produce clerk; 2, part-time grocery clerks. Dewberry Food Store - 2 full-time grocery clerk (24 - 32 hours). We offer: Fun rewarding work environment, job training & development programs, career advancement, flexible schedules; competitive compensation; excellent benefits. Interested? Join our team. Application or resume to: Vermilion Food Store, 5013 - 51 Ave., Vermilion. Phone 780-853-5335. Dewberry Food Store, 5034 - 50 St., Dewberry. Phone 780-847-3882.

JOURNALISTS, Graphic Artists, Marketing and more Alberta's weekly newspapers are looking for people like you. Post your resume online. Free. Visit www.azna.com/resumes_add.php

LPH PLUMBING & Heating doing 3rd, 4th year or journeyman service plumber. Full-time local work. Benefits, competitive wages. Fax resume 780-986-4983. Email: gen_lph@telus.net

REMOVE YOUR RECORD: A criminal record can follow you for life. Only Pardon Services Canada has 20 years experience. Guaranteeing record removal. Call 1-800-NOW-PARDON (1-866-972-7365); www.RemoveYourRecord.com

SENIOR RANCH Person required for cow/calf and feedlot outfit near Cochrane, Alberta. Should be skilled in all aspects of ranching/farming. Good housing, benefits, cetera. Fax resume to 403-208-6981. Email to: marjoly.led@gmail.com. Phone 403-547-7168

1600. Volunteers Wanted

Calling all VolunQueers! Exposure Edmonton's Queer Arts & Culture Festival. November 13-21 volunteer at exposurefestival.ca

Edmonton Street News needs a short-term volunteer lawyer. Contact Tim for more info 780-752-3686

Edmonton Street News needs short-term volunteer accountant. Contact Tim for more info 780-752-3686

Movements Dance needs volunteers for Walk/Run and fundraising committee for other 2010 events. Call 780-415-5211 or email movementsdance@gmail.com

The Learning Centre Literacy Association is seeking an artist that would be willing to commit 2hrs weekly to the instruction of their passion to adult literacy learners. Contact: Denis Lapierre @ 780-429-0675, d.lapierre@learningcentre.ca

U of A is seeking MAJOR DEPRESSION sufferers who are interested in participating in a research study. Please call 780-407-3306 or email UofADep@gmail.com

2005. Artist to Artist

Inspired Creations Market November 14 & 15 is looking for unique hand crafted items created by you. Details available at www.inspiredcreationsmarket.com

2010. Musicians Available

Base Player Available. trex_audio@shaw.ca

Sound Systems available to clubs or commercial premises, lease or purchase. trex_audio@shaw.ca

2020. Musicians Wanted

3 piece rock band looking for 30+ male vocalists/rhythm guitar. Contact 477-3708

2020. Musicians Wanted

Bassist wanted to complete trio. Challenging material, soloing, writing, some vocals. Target one gig/month. Originals, covers, alternative indie, metal. Contact John at realcamino@me.com or 780-908-0401

Drummer needed for original hard rock band w/some covers. Int'l. Velvet Revolver / STP. Seathair/Chains/ Nirvana etc. Serious only please. Good gear and professional attitude and own transpo a must. Call 780-996-3571 anytime.

Drummer Wanted. Hard rock band seeks drummer for originals and covers. Influences Motley Crue, W.A.S.P., Ratt. 780-964-3940 email mallo:sealeddolls@gmail.com www.myspace.com/sealeddolls

Electro-drummer looking for some great musicians to create a groove-based industrial-ish sound. project highly malleable, please contact James@780-299-8456. Thx!

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2040. Music Instruction

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3010. Auctions

ESTATE AUCTION for the late Jean Knight, Alex, Alberta. Saturday, October 31, 10 a.m. Consisting of antiques & china. info@vintageauctions.ca 403-747-2227.

MASSIVE CLOSE OUT Liquidation Auction Sale, Sat. Nov. 7, 9 a.m. Farm equipment, recreational, tools, clothing, brand new 5kms east of Mayerthorpe off Highway 43; www.bodnasrauctioneering.com or 780-788-4091.

PUBLIC AUCTION Car, Truck, RV, Saturday, October 31, 11 a.m. Snowmobiles, 4x4's, motorcycles, industrial, trailers, tools, and more! Vehicles arriving daily. Scribner Auction. Alberta, 780-842-5666; www.scribnet.com

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5003. Real Estate Misc.

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Something big is in Santa's Sack
details in next week's paper

ASTROLOGY • OCT. 29 - NOV. 4 • BY THE KID

CRUISIN' THE COSMOS

SCORPIO (OCT. 23 - NOV. 21)

You wear a mask 365 days of the year. If you wanna do something really weird this 'ween, drop all facades for at least a full day this week. Do what you want and say what you might even if it gives those who surround you a fright. You'll be astounded just how much it feels right!

SAGITTARIUS (NOV. 22 - DEC. 21)

You're gonna have to do a lotta prestidigitatin' to reap the rewards for which you been waitin' and it looks like you're low on eye of newt. Of course, with hard work you'll have more luck and your apothecary shortage'll be moot. If you go right ahead and do what you want to, the ghost of failure won't come back to haunt you!

CAPRICORN (DEC. 22 - JAN. 19)

Like a werewolf on a full moon, an atrocious transformation'll take over you this week, and you'll have some mighty dangerous cravings. Y'know, the kind that'll break relationships, your back and/or the piggy bank. Be patient and let 'em pass. Better to bite the bullet than get shot with a silver one in the ass!

AQUARIUS (JAN. 20 - FEB. 18)

What's more terrifyin' than a tub full of Ebola? Scarier than a serial killer's basement? Creepier than that second cousin twice removed from Tennessee? Why, it's L-O-V-E! You can't control it, it changes everything and you'll never understand it, even if you're not stupid. You want a bloodcurdling costume? Try Cupid!

PISCES (FEB. 19 - MARCH 20)

What's the one defining characteristic of dolls and mannequins? They don't speak up for themselves, so you can use 'em to do whatever you want to. You can pose 'em, dress 'em silly, even practise some voodoo. If you don't wanna get used as a

pincushion by some evil priest/ess, don't be a dummy or the probability increases!

ARIES (MARCH 21 - APRIL 19)

Damn! You open your pillowcase and you've got rubber dog doo, fake vomit, a snake-in-the-can, sneezing powder and 12 packs of hot pepper gum. Apparently, there are different ways to interpret "trick or treat." See what happens when you don't ask for exactly what you want by adding "smell my feet, give me something good to eat"?

TAURUS (APRIL 20 - MAY 20)

Might as well throw a sheet over your head this weekend, Casper. They say ghosts are souls that roam the Earth trying to regain the worldly pleasures they once had in another life. Sounds like you lately, paleface! Y'know, you can leave this purgatory at any time if you quit tryin' to revisit the scenes of your crimes.

GEMINI (MAY 21 - JUNE 20)

This week, your life is gonna be a lot like some low-budget slasher flick. Y'know, the kind where the dude and the chick get impaled on a stick that goes right through their bodies when they're doin' the naughty. On the other hand, if you keep your nose clean, you'll be able to evade the killing machine!

CANCER (JUNE 21 - JULY 22)

Imagine if there were vampires that, instead of blood, subsisted on the joy of others. After awhile, these

bliss-suckers'd figure out that the best way to feed themselves is to fatten the entire population with happiness. Then again, why bother imagining? That pretty much sums up Cancers in a nutshell!

LEO (JULY 23 - AUG. 22)

Let the ghoul times roll this Halloween 'cause the moon's in your crypt and she's diggin' the scene. Except for one thing. Seems you've been wrapped up in yourself for a lil' while, and you need to unravel a bit. Shake that mummy's curse and crawl outta the pit 'cause the "other side" is here — you're standin' in it!

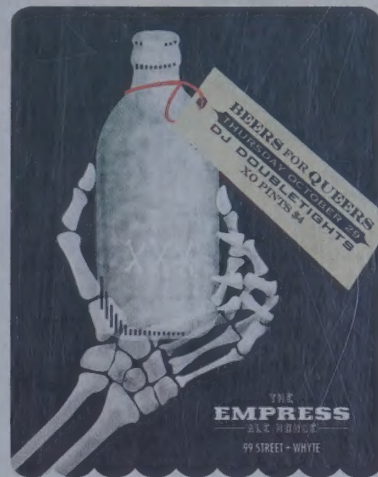
VIRGO (AUG. 23 - SEPT. 22)

If you were onscreen, this would be the part of the flick where the audience is yelling at you not to open that door and go in that room lest you meet certain doom. Of course, if you listened to 'em, the movie would end and you wouldn't learn anything. Besides, you've got top billing in this one. You can't die yet — it's just begun!

LIBRA (SEPT. 23 - OCT. 22)

This week, like Dr. Frankenstein, you will create life in your own way. Will you consider the consequences of your actions? Will you reflect upon the feelings and perceptions your creature might experience? Or will you cruelly create a murderous monster out of megalomania and be forced to flee at pitchfork-point back to your uncle's castle in Transylvania?

You can contact The Kid at cruisinthecosmos@hotmail.com



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OCT. 30 and 31
MIDNIGHT

Part of our ALL ACCESS WEEK

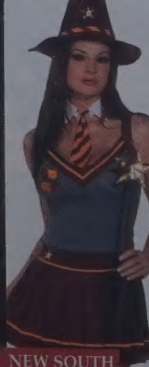
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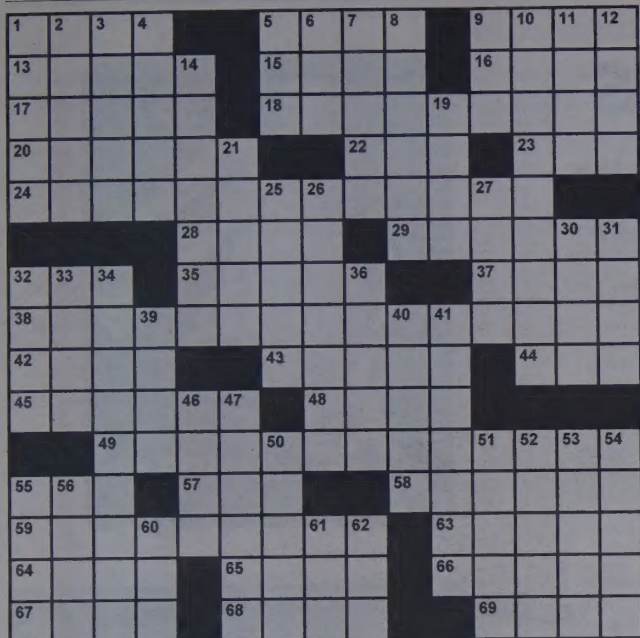


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SOLUTION TO LAST WEEK'S PUZZLE

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I'Z IN UR CROSSWURD, MAKIN U SOLV.

JONESIN' CROSSWORD BY MATT JONES

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ACROSS

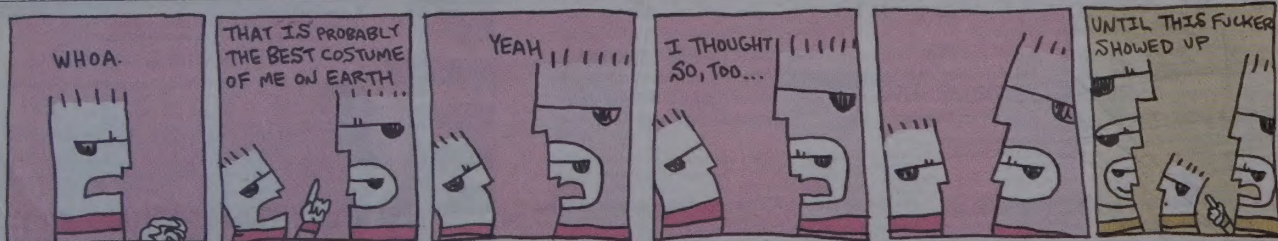
- 1 Paparazzo's need
- 5 Actor Sharif
- 9 Prefix meaning "one tenth"
- 13 Bread spreads
- 15 1990s electronic music party
- 16 Worst of the population
- 17 Insurance company with TV ads featuring cavemen
- 18 Rate Jennifer Lopez's newest alter ego?
- 20 Like some marble designs on furniture
- 22 The clap, e.g.: abbr.
- 23 Porcine pad
- 24 Time to phone your nearest Nabokov character?
- 28 "Brother" of Bruno and Borat
- 29 Aromatic, oily substance
- 32 Grp. that issues fraud alerts
- 35 "Commander in Chief" actress Davis
- 37 Prefix meaning "one quintillionth"
- 38 Got lazy for the sake of worship?
- 42 Three-layered snack
- 43 Biden's boss
- 44 Ed's submissions
- 45 Choir section
- 48 Panache
- 49 With 59-across, Kojak's bootleg British porn title?

- 55 Bullfighting cheer
- 57 "The Office" character
- 58 Adjective for Porky Pig and Sylvester
- 59 See 49-across
- 63 Grandmas, to some
- 64 Jessica of "The Love Guru"
- 65 Former Israeli prime minister Olmert
- 66 Muse of love poetry
- 67 "In ___ of flowers..."
- 68 Uses finger paint, say
- 69 Actor Gold of the Fox series "Stacked"

DOWN

- 1 Common sense
- 2 Verdugo of "Marcus Welby, M.D."
- 3 Actor Sam of the "Jurassic Park" series
- 4 Orange County's area, slangily
- 5 Nonprofit's URL suffix
- 6 Damage the surface
- 7 "Stop," to a pirate
- 8 Colorful identifier for some Levi's
- 9 Cable Internet alternative: abbr.
- 10 Community of organisms
- 11 Extremely devoted group
- 12 "If ___ be so bold..."
- 14 Dirty condition
- 19 Old Icelandic saga
- 21 Portioned (out)
- 25 Deceive
- 26 Yearly parody prize awarded at Harvard
- 27 Jai ___ (fast-moving sport)
- 30 Four-wheelers, e.g.
- 31 Barney's hangout
- 32 Amorphous mass of goo
- 33 When doubled, an island in the South Pacific
- 34 Wiccan salutation
- 36 Have ___ (party it up)
- 39 Come in last
- 40 It may have attachments
- 41 First designated spot at a swim meet, perhaps
- 46 Former Montreal baseballer
- 47 On the schedule
- 50 Mutual city?
- 51 "Sugar is sweet and ___ you"
- 52 Historic record
- 53 "That's cool!"
- 54 Vacuum cleaner inventor Sir James
- 55 Shape of some hand mirrors
- 56 "Mystic Pizza" actress Taylor
- 60 Oui, it's water
- 61 Place for a round of darts
- 62 Mag. bigwigs

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INTERSECTIONS · PHOTOS OF OUR NEIGHBOURHOODS



Jayce McKenzie touches up her makeup in the dressing room before a preview performance of *Lady M* at Grant MacEwan University. PHOTO BY IAN JACKSON/EPIC PHOTOGRAPHY

t5j

see magazine's ten-day forecast of events in edmonton

sunday

monday

tuesday

wednesday

thursday

friday

saturday



Metric, Jubilee Auditorium, October 31

OCTOBER 29

theatre | **THE SEED SAVERS** Farm life isn't as simple as it seems in Katherine Koller's tale of a country couple who squares off against a multinational corporation that's suing them over their canola crop. La Cité Francophone, 7:30 p.m.

OCTOBER 30

dance | **REFLECTIONS & REMINISCENCES** Cite Ballet opens its 10th season with highlights from the past decade. Think of it as Cite Ballet's greatest hits, starting with a remount of the award-winning *Elegy*. Eva O. Howard Theatre, 8 p.m.

OCTOBER 31

music | **METRIC** Even though it's Halloween, Emily Haines won't be donning her Soft Skeleton costume. Jubilee Auditorium, 7 p.m.

NOVEMBER 1

music | **SAINTS OF GOD** Maria Guinand and the Latin American Saints open the Sacred Music Festival at Concordia College tonight. Let's pray nothing goes wrong. 7:30 p.m.

NOVEMBER 2

music | **MARIANAS TRENCH** Punk-pop sounds from the depths of the ocean. Edmonton Event Centre, 7:30 p.m.

NOVEMBER 3

literature | **NATIONAL NOVEL WRITING MONTH** Lois Hole Public Library presents writing sessions designed to unleash your inner author. Info: www.epl.ca.

NOVEMBER 4

theatre | **PUPPETRY OF THE PENIS** There's an origami party in these guys' pants, and everyone's invited. Winspear Centre, 7 p.m.

NOVEMBER 5

theatre | **BLACK COMEDY** Peter Shaffer's farce has a "reverse lighting scheme": when the lights are up, the characters are in the dark, and vice versa. So do the house lights go up at the start of the play too? Timms Centre for the Arts, 7:30 p.m.

NOVEMBER 6

music | **PIRATES VS NINJAS** Cpt. Moleman and Wub DeeZ present the ultimate electronic faceoff. You have no idea how long we've been waiting for this! Temple, 9 p.m.

NOVEMBER 7

music | **THE MAD CADDIES** It's okay, guys: golf season will return soon enough. Starlite Room, 8 p.m.

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